

★ PHOTOPLAY

April 15¢

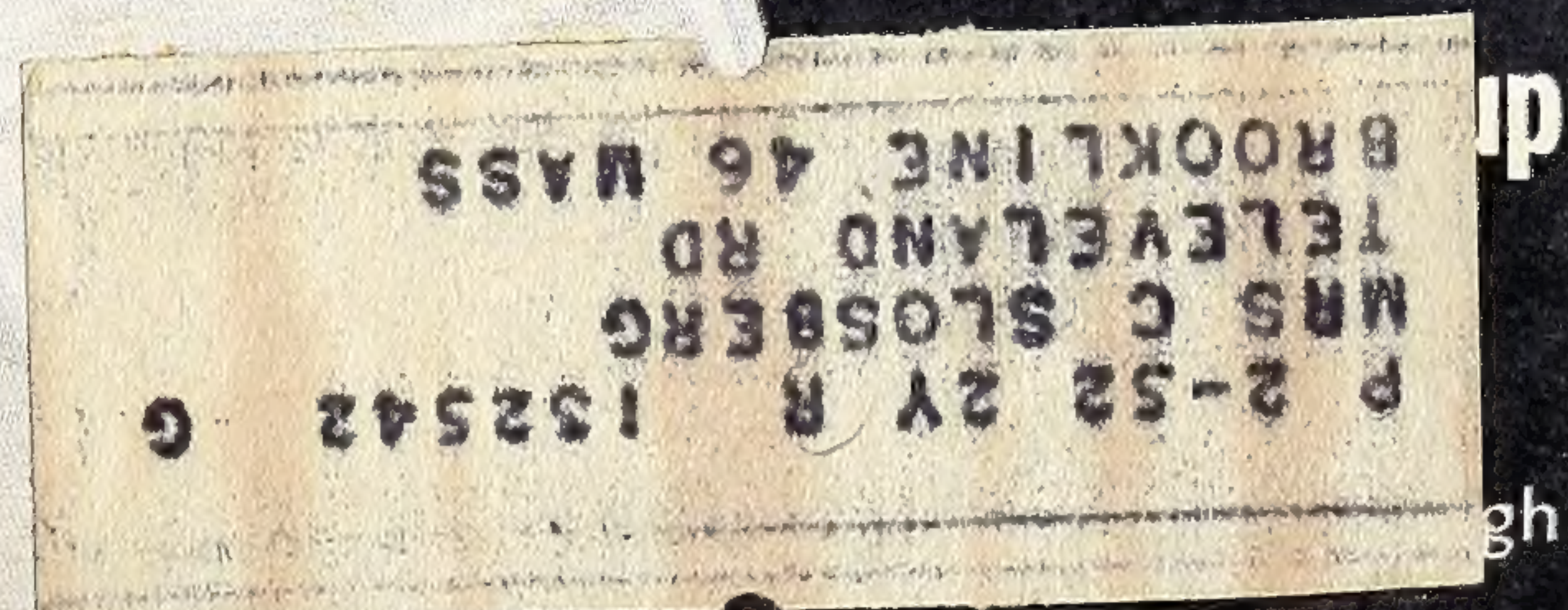


Complete In This Special Issue

NEW HOLLYWOOD DIET

with questions answered
by Johns Hopkins Hospital

Full Plans for
Safe Reducing
Exercises
Wardrobe





Lucille and Lois Barnes of Los Angeles. The Toni Twin says, "Toni always gives me a wave that's soft and natural-looking." Can you tell which is the Toni Twin? See answer below.

Hair styles in this picture by Don Rito, famous Hollywood hair stylist.

Which Twin has the Toni?

Toni looks as lovely as a \$20 permanent
—feels as soft as naturally curly hair*



Now—any day, any time—for only one dollar you can get a wave that's caressably soft—like naturally curly hair...and guaranteed to look just as lovely, last just as long as a beauty shop permanent costing \$20. (*Including shampoo and set.)

What's Toni's secret? It's the lotion. Toni waving lotion is an exclusive creme formula developed through years of research. This gentle-action formula was especially created to give you a wave that's free of harsh frizziness—a wave that *feels* and *behaves* like naturally curly hair. But remember, *only* with Toni Home Permanent do you get this superb waving lotion.

Wonderful results—again and again! What better proof of Toni quality! Toni is the only permanent that has given over 67 million lovely, long-lasting waves. Some women have used Toni ten times or more and say their waves are always soft, natural-looking, easy to manage. Letters of praise come from women with every type of hair—even gray, bleached and baby-fine hair. So whether you are buying your first Toni Home Permanent or your tenth, you can be sure of getting a wave that looks as lovely as the finest beauty shop permanent—feels as soft as naturally curly hair. Lois, the twin on the right, has the Toni.

P.S. For complete hair care get Toni Creme Shampoo and Toni Creme Rinse, too.

"I'm not a twin, but I am 'a Toni fan," says Carol Maurer, student at Northwestern University. "Toni is the only permanent that seems to be just right for my baby-fine hair... never leaves it frizzy, but always soft and natural-looking."



TONI SPIN CURLERS
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They grip the hair... spin up the curls... and lock with a flick of the finger.

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Keep your **WHOLE** mouth **WHOLESOME!**



Play safe—keep mouth and breath more wholesome, sweeter, cleaner —by guarding against tooth decay and gum troubles *both*. Never risk

halfway dental care. Use *doubly-effective* Ipana care* for healthier teeth, healthier gums — better protection for your whole mouth!

Fight tooth decay and gum troubles Both!

Only one leading tooth paste is designed to do both—provide double protection*

To enjoy a healthier, more wholesome mouth—you must fight tooth decay, of course. But, dentists warn, *don't stop there*—fight gum troubles, too!

For unhealthy gums cause more tooth losses than decay...and, along with unhealthy teeth, breed unpleasant breath.

So guard against BOTH—tooth decay and gum troubles — with *doubly-protective, doubly-effective* Ipana care.

No other dentifrice has proved more effective than Ipana in fighting tooth decay. For *every* time you use Ipana, you help remove the sticky coating that traps decay bacteria.

And no other leading tooth paste is specially designed to stimulate gum circulation—promote healthier gums.

Get this double protection—keep your whole mouth “Ipana wholesome.” You’ll enjoy that refreshing Ipana flavor, too.

***Here's doubly-effective Ipana care**

1. Between regular visits to your dentist, brush all tooth surfaces with Ipana at least twice a day. **2.** Then massage gums the way your dentist advises. Ipana's unique formula reduces tooth decay, promotes healthier gums — helps keep your *whole* mouth *wholesome*. Get a tube of Ipana Tooth Paste today.



Healthier teeth, healthier gums... **IPANA for Both!**

Poof! There goes perspiration!

PHOTOPLAY

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VOL. 37, NO. 4

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Musical Spree
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A ROBERT Z. LEONARD PRODUCTION

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TOP TUNES**

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"Love Is Like This"

"Time And Time Again"

"Yipsee-I-O"

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Screen Play by SIDNEY SHELDON
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Directed by
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Produced by
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A Metro-Goldwyn-Mayer Picture

LEARN THE SECRET OF "PERMANENT" PIN CURLS ...even in damp weather



set your hair tonight with
DeLong bob pins
stronger grip—won't slip out

Yes, you can set your permanent in this chic salon style. Just be sure to use stronger-gripping De Long Bob Pins for lovely long-lasting curls that resist drooping—even in damp weather. Rounded smooth ends slide in and out easily. And De Long pins stay in day or night! Look for the blue De Long card on your counter.



The **brush bob** by Enrico Caruso, famous hair stylist to New York stage stars. Set top in 4 rows—turn front row toward face, back 3 rows away from face. Begin at right, set vertical rows, turning curls toward face, around head to back of left ear. Set left side counter-clockwise. Brush in all directions, then up in back, down from crown and up off face with rotating motion.



You're always "set" with De Long Hair Pins • Curl Setting Pins • Safety Pins • Hooks and Eyes • Snaps • Pins • Hook and Eye Tapes • Sanitary Belts

WHAT SHOULD I DO?



Claudette Colbert, star of
"Three Came Home"

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

DEAR Miss Colbert:

I was graduated from high school in June, 1949, and I am going to be married in the fall of 1950. Meanwhile, I am living at home, on a farm, helping my parents as much as I can. My father gives me a small allowance (five dollars a week) for cooking, baking, milking, washing and doing very heavy work. I don't mind the work, but I get sick of my mother complaining about this money.

Every time my fiancé arrives, she "entertains" him by telling him all about my faults. I'm a bad cook, she says. I'm wasteful, I'm lazy, I'm a dreamer.

Well, I'm not the best cook in the world, but I'm learning and my father says I'm better than Mother was when he married her. I try not to be wasteful, and I'm positively not lazy. I suppose I look dreamy, but that is only because I'm happy about getting married and starting a new life.

When I asked my mother to explain a few things I thought I should know, she said coldly that I would find marriage a big surprise and I would wish myself safely back home. Can you help me?

Willa-Mae J.

Couldn't you discuss your problem personally with your family doctor?

Although your mother may not be the type of woman who is able to express her feelings, she may love you very dearly and shrink from the thought of being separated from you. Human beings sometimes take odd ways to show affection. Her inclination to depreciate you before your fiancé is undoubtedly another indication of her physical or emotional illness.

Don't be cross with her and don't feel hurt. You are the strong person, and you must also be the understanding one.

You sound as if you would be a competent and loving wife for this lucky man.
Claudette Colbert

Dear Miss Colbert:

Up until a month ago I was going steady with a wonderful boy. I was deeply in love and I thought he felt the same.

One afternoon, a close friend of my mother's came to our house to call. She brought her son who is about five years older than I and in business for himself. In the course of the conversation my mother mentioned an errand which should be done in the next town. This man volunteered to drive me over and back.

While we were gone my steady came to the house. Mother told him that I was out and that I wouldn't be back for an hour. My steady went downtown and there some of his boy friends said they had seen me in a car with a "handsome stranger."

My steady gave me no chance to explain. He has never telephoned or dropped in since. After several days, I called his sister to ask whether he was out of town.

She said he thought I should come to him on hands and knees and beg forgiveness.

I think that's silly. He should have called me to ask for an explanation.

What should I do to get him back?

Warda L.

I think you should be eternally grateful for an odd coincidence by which you found out, before marriage, exactly how arbitrary, unreasonable and dictatorial this man can be. If he would behave toward you in this way, when you were merely "going steady," imagine what he would have been capable of after five or ten years of marriage.

I sometimes think that it is vitally important for girls to be warned that no marriage at all is infinitely better than marriage to a man who is going to bring a girl little but misery. There are always signs on the road to wretchedness, and the statement of a man that he thinks a girl should come to him on her hands and knees to ask forgiveness, is a very large and frightening sign.

Claudette Colbert

Dear Miss Colbert:

My wife and I have one child, a girl of sixteen, for whom we have sacrificed a great deal. She is a beautiful child and, until six or eight months ago, she was tractable, sweet, and cooperative. However, she has now become unruly, rude, and downright rebellious. We have had to revoke all of her privileges. Instead of accepting discipline, she sits in her room and sulks, plays her radio until the house rocks, slams doors, and answers civil questions in sullen monotones.

The trouble arose when some of her young friends began to give mixed parties. I do not believe in boys and girls dating until they are out of high school. Human beings are adults long enough; they should be kept young as long as possible. I do not believe in girls of sixteen wearing lipstick or nail polish, and I forbid phone calls of more than five minutes' length.

Please back me up. You will be protecting youngsters from themselves if they will follow your suggestions.

George H.

Not for an instant would I question your good intentions in bringing up your daughter, but I am forced to conclude that you have some problems in the exercise of wisdom to solve for yourself.

From the thousands of teensters' letters which come to this column regularly, there is one conclusion to be drawn: Serious trouble is more often caused by too unyielding and too unloving discipline than from too little guidance.

There is, naturally, a happy medium. To keep out of trouble and to mature normally, a teenster seems to need honest affection, complete explanation of parental

(Continued on page 6)

THEY MET BY CHANCE — AND

ONCE THEY KISSED, THEY KNEW

THEY NEVER SHOULD HAVE...!

GINGER
ROGERS DENNIS
MORGAN

The lovers of 'Kitty Foyle' meet again in another hit as great!

"Perfect Strangers"

**A BIG, BOLD AND BEAUTIFUL
PICTURE FROM WARNER BROS!**

WITH
THELMA RITTER

SCREEN PLAY BY EDITH SOMMER
ADAPTATION BY GEORGE OPPENHEIMER



PRODUCED BY
JERRY WALD

DIRECTED BY
BRETAGNE WINDUST

**NOW! PROOF THAT BRUSHING TEETH
RIGHT AFTER EATING WITH**

COLGATE DENTAL CREAM HELPS STOP TOOTH DECAY!



Exhaustive Research by Eminent Dental Authorities Proves How Using Colgate Dental Cream Helps Stop Tooth Decay Before It Starts!

Now, the toothpaste you use to clean your breath while you clean your teeth, offers a *proved* way to help stop tooth decay before it starts! 2 years' continuous research at leading universities—hundreds of case histories—makes this the most *conclusive* proof in all dentifrice research on tooth decay!

Colgate's contains all the necessary ingredients, including an exclusive *patented* ingredient, for effective daily dental care. No risk of irritation to tissues and gums! And no change in flavor, foam, or cleansing action!



No Other Dentifrice Offers Proof of Such Results!

Modern research shows tooth decay is caused by mouth acids which are at their worst right after eating. Brushing teeth with Colgate's as directed helps remove acids before they harm enamel. And Colgate's penetrating foam reaches crevices between teeth where food particles often lodge. No dentifrice can stop *all* tooth decay, or help cavities already started. But brushing teeth with Colgate Dental Cream as directed is a safe, *proved* way to help stop tooth decay!



ALWAYS USE
COLGATE'S TO CLEAN
YOUR BREATH WHILE
YOU CLEAN YOUR
TEETH—AND HELP
STOP TOOTH DECAY!



Economy Size 59¢ ALSO 43¢ AND 25¢ SIZES

(Continued from page 4)
rules, and trust within sensible limits. If a parent can offer these three constant ingredients, and can, at the same time, strive humorously to understand the teenage world while trying to interpret the adult world, a well-balanced junior citizen is developed.

Why don't you ask your daughter to set up a series of rules for herself? Compare them with the rules by which her friends are governed. See if she won't be fair with you, if your intention is fairness with her, not parental tyranny.

Claudette Colbert

Dear Miss Colbert:

About three years ago I was in an automobile accident and my right leg was so seriously injured that I had to spend a year in the hospital, and now am faced with the knowledge that I will always have to walk with a cane. At twenty-five, this seems like a difficult future.

My husband was entirely responsible for this accident. He has always driven much too fast. In the smash-up, he escaped without even a bruise. He seemed to be broken-hearted and said he would spend his life making it up to me.

My husband has always loved to dance, so I go with him to our club affairs and sit at a table while he dances with every young and pretty girl at the party. Sometimes he won't come near my table from the time we arrive until we leave.

It seems to me that he owes me a great deal, and that he does very little about it. Am I expecting too much?

Helena T.

You have my sincerest sympathy as well as my thoughtful understanding of your position. However, neither sympathy nor understanding are of much value to you. What you need is a practical attitude, combined with a calm acceptance of certain facts about human nature. There can be no doubt that your husband was broken-hearted about the accident; never question his regret. He will live with it always, although he may never mention it again. However, it is normal for a human being's memory to forget sadness as quickly as possible, and to dwell on happy things.

Instead of making yourself wretched over your husband's interest in dancing, you should encourage it. Why don't you learn to play a musical instrument so that you will be able to give home parties and star as the performer, instead of being on the sidelines at big affairs?

Why not learn to play Canasta, and interest your husband in this. If he hates cards, find some spectator sport in which he is interested and share his enthusiasm. You can't expect your husband to spend his life in expiation, but you can exert yourself to deepen and strengthen your marriage by seeking activities in which you can share equally.

Claudette Colbert

Dear Miss Colbert:

My problem is that I'm painfully shy. I'm at the awkward age (sixteen) and this will pass, but I look several years older than I am, which isn't a happy fact.

Boys my age don't date me, and the older boys run around in a "going steady" or an "engaged" crowd and want to do "going steady" or "engaged" things which frighten me.

I don't know what to say, what to do, or even what to wear on many occasions. When I do get up enough courage to accept a date, I get so nervous and panic-stricken, and this feeling lasts for several days afterward, that my life is miserable.

Sondra H.

What you need to know is that every one on earth often feels inadequate to a social situation.

You should go on a date with the mental attitude that you are going to ask your escort about himself, his interests and his ideas. Don't worry about yourself once you have done the best you can with your appearance.

One thing in your letter disturbs me: I do not know exactly what you mean by "doing engaged or going steady things." If this situation throws you into a panic, simply stop dating boys who are too much for you to manage. Don't make yourself miserable over one date. Better to stay at home that day and listen to the radio.

Claudette Colbert

Dear Miss Colbert:

I am twenty-four, engaged to a girl of nineteen. We have gone together a year and have been engaged three months.

I don't know exactly how we started to talk about marriage, but the next thing I knew, we had bought a lot of household things, silver, etc.

My problem is that I have found I do not really love this girl and I do not want to settle down for four or five years yet. I go out with other girls on the side, which she does not know.

When I asked her to return my ring, it almost broke her heart. I think this has gone far enough and must be settled one way or the other. If I really wanted a wife, I couldn't ask for a better one as she does everything on earth to please me. She is a good cook, and she wants to raise a nice family.

Jack D.

I agree with you that to go into marriage in your present state of mind would be a heartbreaking mistake. However, it is far better for the break to be made now instead of five years from now when the welfare of children might be involved.

Why couldn't you go to this girl's father and explain, honestly, that you admire her, but that you aren't ready to marry. Ask him to explain to the girl that these things happen; there is no reflection upon her charm or desirability in the breaking of your engagement.

And then, leave the girl alone. Don't send flowers, don't telephone, don't do anything to give her the impression that you have changed your mind. Often, out of the goodness of a man's heart, he pays small attentions which only make a separation of this sort more difficult for the girl to bear.

Claudette Colbert

**Have you a problem which
seems to have no solution?
Would you like the thought-
ful advice of**

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

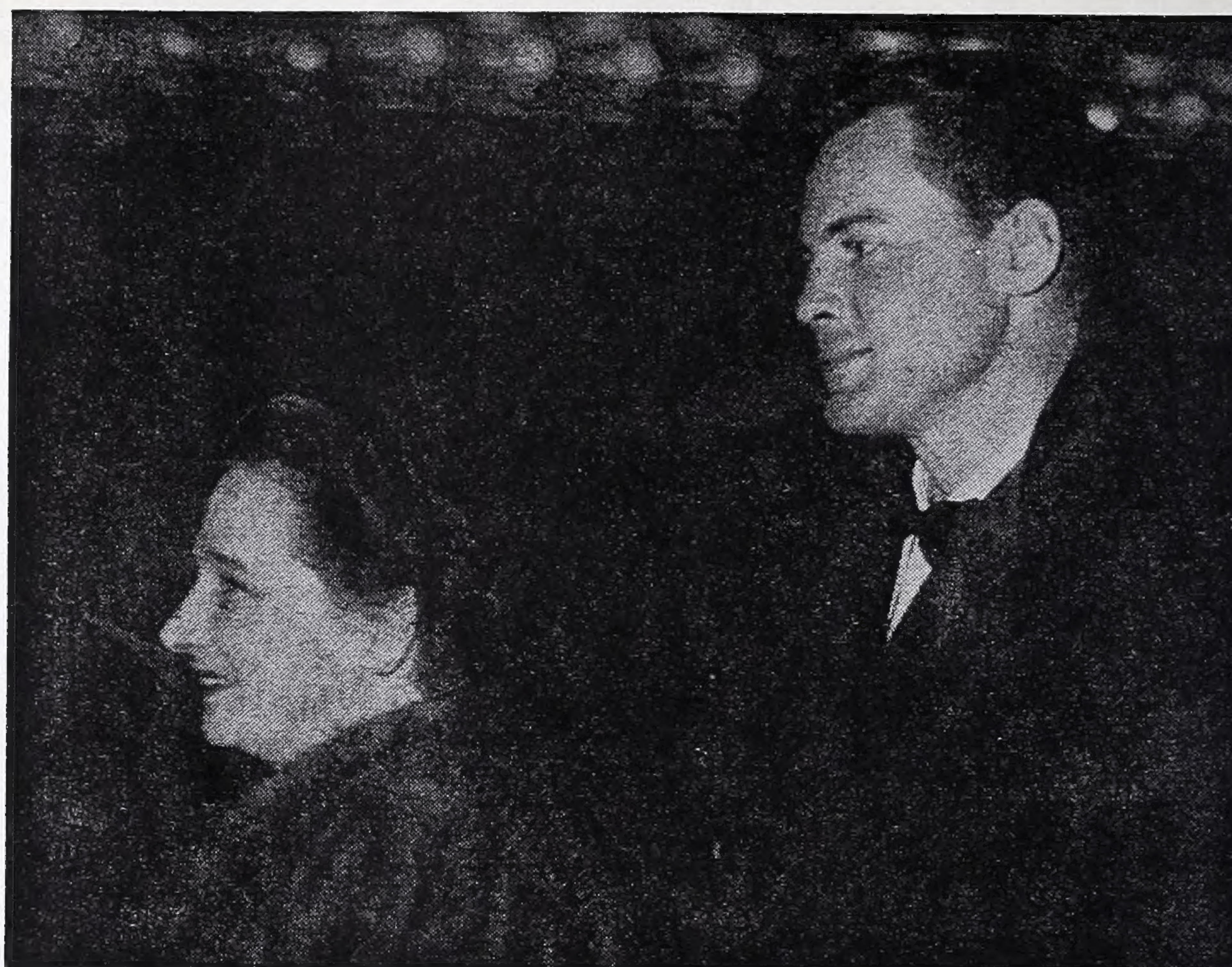
RAGING ISLAND...RAGING PASSIONS!



This is IT!
THE PLACE:
STROMBOLI
THE STAR:
BERGMAN
UNDER
THE INSPIRED DIRECTION OF
ROSSELLINI

Produced and Directed by Roberto Rossellini • Released by RKO Radio Pictures

John Agar, who's in "Sands of Iwo Jima," turned up at the premiere with his current best girl—his mother Lillian Agar



cal york's gossip of hollywood



Jane Wyman, who plays *Laura* in "The Glass Menagerie," entertains a visitor on the set—her daughter, Maureen

Humphrey Bogart says it in a whisper to Lauren Bacall at Romanoff's. They were guests at Lew Schreiber party



INSIDE STUFF



Seated, left to right, Jack Benny, Gregory Peck, Roz Russell, Gene Kelly, rehearse for CBS show "The Man Who Came to Dinner." Greg recently landed in the hall of fame—on sidewalk of Grauman's Chinese Theatre

Did You Know? Keefe Brasselle, that new up-and-coming star, is the son of Betty Grable's hairdresser, Marie Brasselle? Sort of went into movies through the make-up door, as it were . . . And were you aware that Betty and her co-star, Dan Dailey, have birthdays four days apart which pleases directors no end? They give a combination party for Dan and Betty on the set and thereby save production time . . . That Elizabeth Taylor received a letter from a Canadian Mountie, saying that since Miss Taylor had been beamed by football star Glenn Davis, socialite Bill Pawley Jr., night club singer Vic Damone and baseball star Ralph Kiner—how about a red-coat for a change? Might create something of a stir in Hollywood, at that . . . And were you among the hundreds who wrote pleading letters to John Derek to get rid of his mustache, on the grounds it hid too much of his handsome face? John didn't like it much. He wants to be known as a fine actor, not a pretty boy . . . And did you know Tyronne Power's twenty-one-year-old adopted daughter Anne was technical adviser on

"The Big Fall" and did a bang-up job? Anne is the daughter of Ty's former wife Annabella.

Beaus and Belles: When a well-meaning friend advised that too plushy redecoration of Clark Gable's Valley home might be criticized, fair Sylvia replied, "This is to be our home—mine and Clark's. If we're happy in it, I don't see why Hollywood should be concerned." No one need have qualms about Sylvia's good taste. She's one of the best-dressed women who ever set foot in Hollywood . . . Diana Lynn almost wept when studio business in New York kept her away from husband John Lindsay on their first wedding anniversary . . . Pete Lawford may not know it, but a bit of wagering went on in New York when Sharman Douglas left for a Hollywood visit. The bet was that Pete would be the first to date the young lady. He was. Now rumor has it that ambitious Peter is planning a visit to London in hopes of dating Sharman's close friend, Princess Margaret. Cal's taking no bets that he won't, either.

INSIDE STUFF

The Ladds: Alan and Sue Ladd could well be that homey, happy married couple you hear on the radio. With Alan on the alert about Sue's calories in an attempt to help her shed extra poundage and Sue's subtle evasions, "the Life and Times of Sue and Alan" could be quite a show. At a recent dinner party in their home, Sue's table was set with an extra-large centerpiece. It wasn't until Alan realized Sue was accepting a second helping of cake, that he caught on. No more centerpieces for Sue to hide behind from then on.

Incidentally, little David Ladd is a *Hopalong Cassidy* fan, complete with cowboy boots, hat, holster and gun that almost reaches his feet as he tears over the newly waxed floors, unmindful of his daddy's warnings. And then one day it happened. Up flew *Hopalong's* feet and down he went. Gathering himself up, he grinned at Alan and said, "I flipped on the floor." When

Alan explained that would be something the real *Hopalong* would never do, there was no more chasing over waxed floors.

Briefs: Last thing Gregory Peck did before he and his family headed for England was to place his ample footprints in the forecourt of Grauman's Chinese Theatre, which assures Greg an official place in Hollywood's history . . . Warners weren't prepared for the avalanche of writers and photographers that descended upon Richard Todd, the brilliant star of "The Hasty Heart," when he arrived in Hollywood. Richard's only complaint was that he didn't have enough time to spend with his bride, the former Catherine Bogle of the English stage . . . Ronald Reagan attended the party his ex-wife Jane Wyman gave for their daughter Maureen's eighth birthday, and danced almost the whole evening with his happy little girl.



Monty Clift relaxes during lull in courtroom scene for "A Place in the Sun," screen version of "An American Tragedy." After film was completed, Monty went into hiding—until his hair grew back. He had to have it crew-cut for final scene



The Victor Matures outside Beverly Tropics. Vic went to RKO on loan-out to make "Alias Mike Fury"



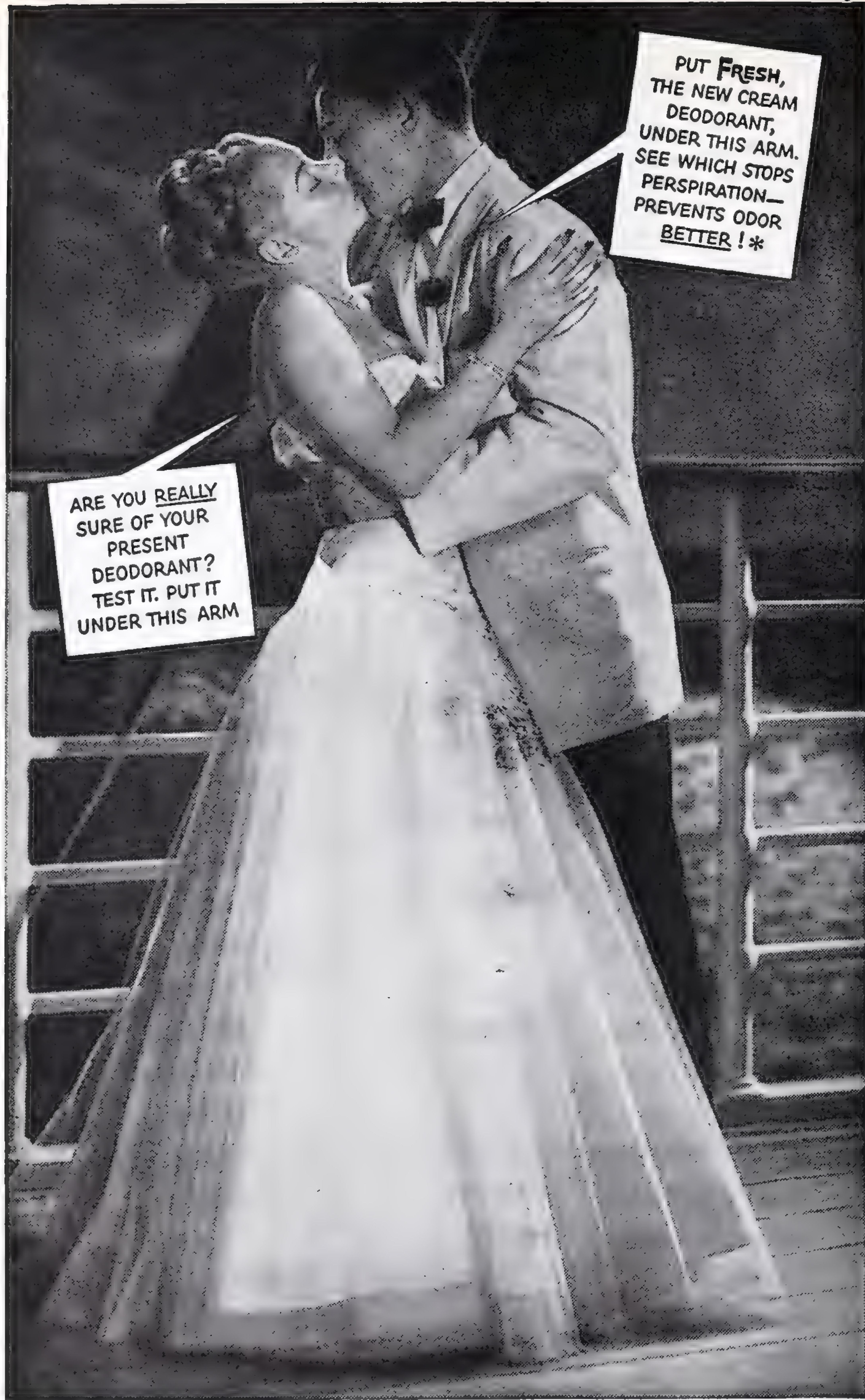
Burt Lancaster and wife Norma at Ciro's. He-man Burt's long locks are for his new film "The Hawk and the Arrow"

WIN A PHOTOPLAY-SPONSORED TRIP TO HOLLYWOOD VIA Santa Fe Railroad or Greyhound Bus

WITH A COMPLETE WARDROBE INCLUDING

Jewelry by Deltah Pearls; Coat by Sherbrooke; Shoes by Grace Walker, Jolene, Honeybugs, Velvet Step, Accent; Beach Accessories by Kleiner; Lingerie by Miss Swank, Maiden Form, Playtex; Bathing Suits by Modern-Aire, Brilliant Sportswear, Sea Nymph; Travel Suit by Rosenblum of California; Hose by Holeproof; Vacation Clothes by Majestic Sportswear, Doris Dodson, White Stag, Carole King, Minx Modes, Betty Barclay

SEE MAY PHOTOPLAY



Are you really Lovely to Love?

try the test below

Have you ever wondered if you are as lovely as you could be—are you completely sure of your charm? Your deodorant can be the difference... and you will never know how lovely you *can* be until you use FRESH Cream Deodorant.

FRESH is so completely effective, yet so easy and pleasant to use... Different from any deodorant you have ever tried. Prove this to yourself with the jar of creamy, smooth FRESH we will send you.

Test it. Send 10¢ to cover handling charges to FRESH, Chrysler Building, New York, for a jar.



* Constant research at a great American university is your assurance that FRESH is the most effective deodorant and anti-perspirant that can be used.

INSIDE STUFF

Only in Hollywood: Jimmy Stewart who is seeking a house large enough for his wife Gloria and her two small sons received a telephone call from his realtor about a suitable house.

"It will save time if you meet me there," he said, giving Jim the address.

The woman who opened the door was tiny, sixty-ish and fussy.

"Ah, the real estate agent said," Jimmy began, when the woman interrupted. "Come yes," she said, "come right in."

"Now before anyone gets here," she said, "I want to have a little chat with you, Mr. . . ?"

"Stewart. Stewart, yes. And this . . ."

"Stewart? I guess I didn't quite catch your name over the telephone," she fluttered. "Now, I must tell you I'm very particular about who gets my house."

It was Jimmy's turn to interrupt. "But look here, there's some mistake . . ."

"Oh, no, Mr. Stewart, I know your firm has a fine reputation but you see her voice lowered to a confidential whisper, "I'm not at all anxious to have any of those motion picture people. Now, I dare say, there are some nice ones but I've heard all about those goings on of Mr. Stewart, and . . ."

A long suppressed guffaw came from Gloria's direction. The hostess turned with startled amazement.

"It's a-er—it's hiccoughs, yes, it's hiccoughs," Jimmy said with relief. "She gets them every day about this time."

"My, oh my," said the woman of the house. "I'll fetch some water."

"No, no," Jimmy protested. "I'll just take her home." And seizing Gloria by the hand, he escaped.

Outside, the realtor was alighting from his car. "Are you one of those movie people?" Jimmy demanded, his face straight. In amazement, the realtor gaped from Jimmy to Gloria who was wiping away the tears of laughter. "Just don't go in there if you are, that's all I've got to say," Jimmy added, and driving away he left the realtor standing on the sidewalk in dumbfounded amazement.

Oh, Is Liz Mad? If Bob Stack knows what's best for him, he'll take to the hills until Elizabeth Taylor cools off. Seems Bob, who had several dates with the beauty was asked if his intention

(Continued on page 14)



Looking up—at a friend who stopped by—are the Bill Lundigans, guests at a Ciro party following recent premier



PLAYTEX FITS AND "BREATHES" LIKE A SECOND SKIN, GIVES YOU THE SUPPLE, VITAL "FIGURE OF THE 1950's"

For the way they slim and trim under 1950's new narrow clothes

PLAYTEX® GIRDLES WIN TOP FASHION HONORS

In all the history of fashion, no girdle has been so enthusiastically hailed as PLAYTEX.

Designers of today's slim fashions acclaim PLAYTEX as the Girdle of the 1950's—Schiaparelli, Molyneux, Dessés, Cassini, Dache, Copeland, Mangone and other outstanding fashion authorities.

Millions of women who wear PLAYTEX say no

other girdle combines such figure-slimming power with comfort and freedom. Made of tree-grown liquid latex, PLAYTEX slims and trims naturally, gives you a slender, supple silhouette.

Without a seam, stitch or bone, PLAYTEX fits invisibly under the narrowest new clothes. And it washes in seconds, pats dry with a towel.



JO COPELAND, known for her elegant, original designs: "To wear the newest, narrowest, most revealing fashions, you have only to wear PLAYTEX!"



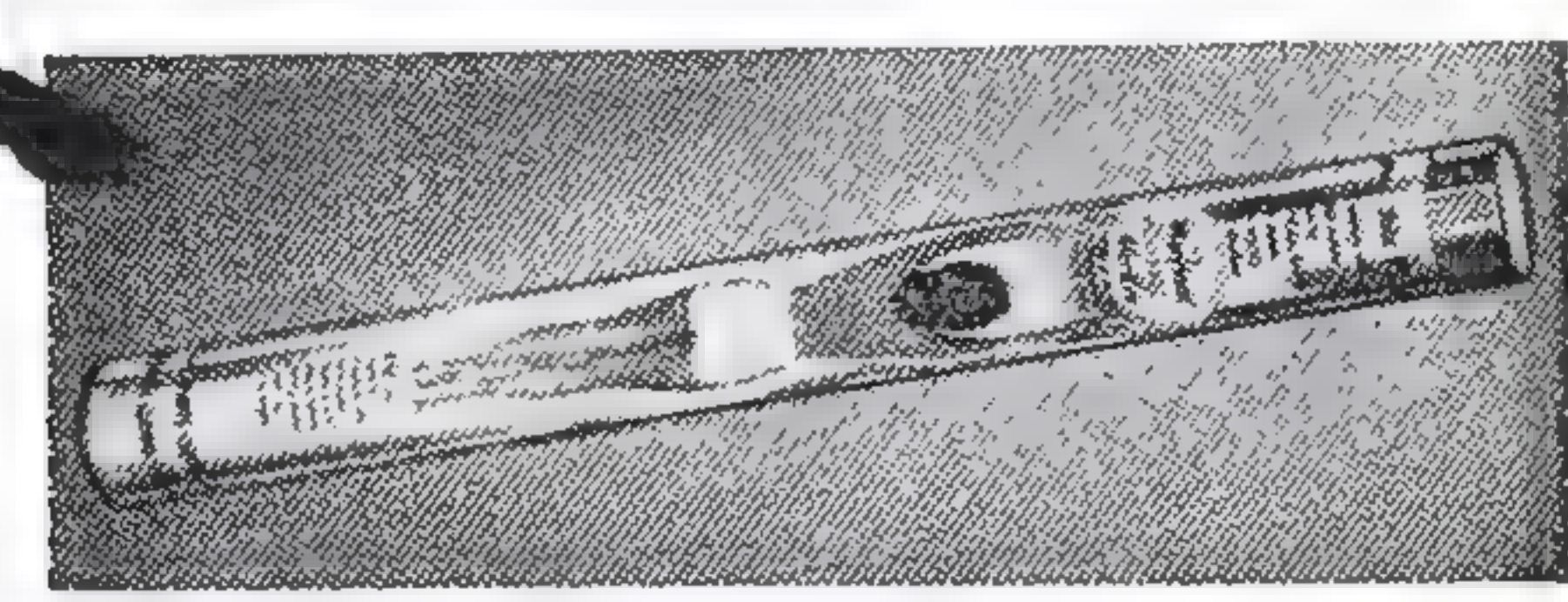
ADELE SIMPSON, famous New York designer: "PLAYTEX not only slims and trims you, but its all-way action-stretch gives you freedom of action."



ANTHONY BLOTTA, sensational originator: "For my newest fashions, you must have the figure of the 1950's, the supple, youthful PLAYTEX figure."

HEARD ABOUT PINK-ICE?

It's the newest of the sensational PLAYTEX Girdles! More than a color, PINK-ICE is a brand new kind of girdle—light as a snowflake, fresh as a daisy, actually "breathes" with you. Touch it—and you'll feel the difference . . . wear it and you'll see the difference. PINK-ICE comfortably controls your figure whether you're sitting, standing or walking. Ask to see PINK-ICE today!



In SLIM, silvery tubes, PLAYTEX LIVING GIRDLES, Pink, White or Blue . . . \$3.50 to \$3.95

In SLIM, shimmering Pink Tubes, PLAYTEX PINK-ICE GIRDLES . . . \$3.95 to \$4.95

Sizes: extra-small, small, medium, large
Extra-large size slightly higher

At all department stores and better specialty shops everywhere

INTERNATIONAL LATEX CORP'N.
Playtex Park © 1950 Dover Del.

P

Sonja Henie

says

"I do"



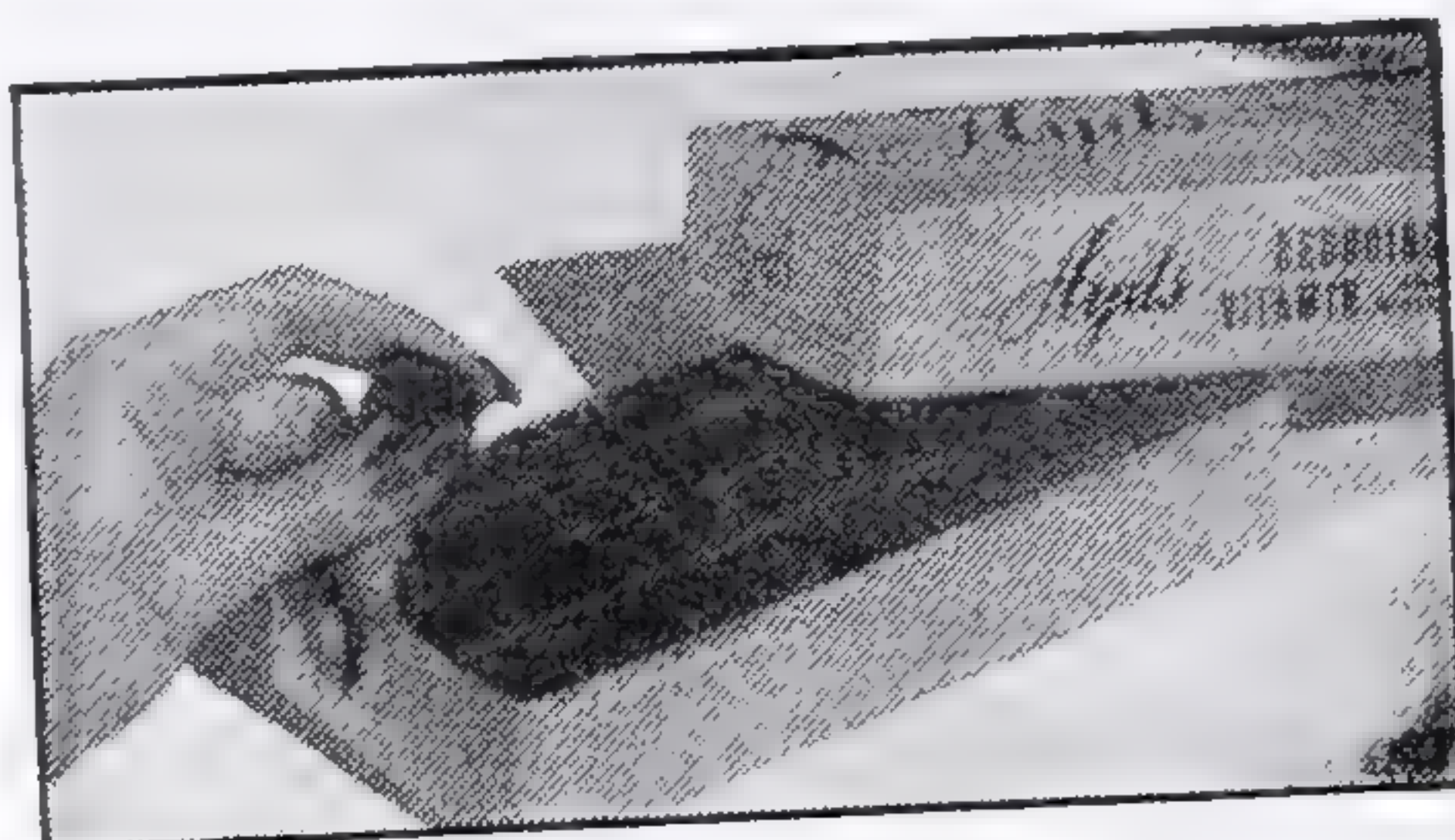
How to Lose Weight and Look Lovelier

Now! Reduce—and look lovelier while you are doing it! Lose weight *the way* Nature intended you to! A quick, natural way with no risk to health. If you follow the Ayds plan you should feel healthier, look better while reducing—and have a lovelier figure!

This is because the Ayds way to reduce is a natural way. When you take Ayds before meals, as directed, you can eat what you want . . . all you want. Ayds contains no harmful drugs. It calls for no strenuous diet . . . no massage . . . no exercise.

Ayds is a specially made candy containing health giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories . . . works almost like magic. Easily and naturally you should begin to look slimmer, more beautiful day by day, when you follow the Ayds Plan.

Women all over America now have lovelier figures with the help of Ayds. Users report losses up to 10 pounds with the very first box. In fact, you lose weight with the first box (\$2.89) or your money back. Get Ayds from your drug-gist or department store, today—a full month's supply, \$2.89.



● "I do recommend Ayds to any woman who has a problem with her figure," says Sonja Henie, Star of the Sonja Henie Hollywood Ice Review. "I keep myself in trim all the time with the help of Ayds. I can't think of a better way to reduce."

The Loveliest Women in the World take AYDS

INSIDE STUFF

(Continued from page 12)

were serious. Bob claimed Elizabeth was a lovely girl with charming parents. Heck, he added, what do you talk about a seventeen-year-old girl all evening? Naturally, the story went back to I in two minutes flat. With one firm stroke of the pencil, Mr. Stack was erased from her list forever. Forever, that is, unless Bob's remark piques the interest of the sought-after Liz into new interest in the indifferent Mr. Stack. However, a similar remark credited to Peter Lawford some months back seems to have put Pete out of the picture completely.

Business versus Love: Must be something to the adage that business and love won't mix. It certainly proves true, nine times out of ten, with couples in Hollywood. For instance, Ida Lupino and Collier Young got along splendidly until they combined forces as movie producers and that ended that marriage. A similar business combination broke up the Joan Fontaine-Bill Dozier happy home or was a major factor in the breakup at least. Gloria Grahame and Nick Ray were deeply in love until Nick became Gloria's director as well as her husband. Result—divorce. It brought a temporary rift between Danny Kaye and Sylvia Fine, who writes much of Danny's material and superintends his movies. It separated those love birds Ann Sheridan and Steve Hannagan, who guided Ann's career with a strong hand. Until Gene Markey produced a European movie, with wife Myrna Loy, they were extremely happy, but the moment the picture ended Myrna flew home and out of Gene's life. Rosalind Russell and her husband, Frank Brissan, are one of the few couples happy in business as well as marriage, but the whole, it rarely works.

Roy and Dale: Roy Rogers and his wife Dale Evans secretly decided for business reasons they would say nothing about the new baby, due in August, for a time being. But they forgot the adage that little pitchers have big ears. That same evening in a room full of people, nine-year-old Cheryl, Roy's daughter, chirped up with, "Daddy, you mustn't let anyone find out that Mommy is going to have a baby, must we?" Naturally, a few hours later, all Hollywood knew it.

(Continued on page 16)



The John Waynes with Gen. E. B. Graves of Camp Pendleton, where most of scenes for "Sands of Iwo Jima" were filmed.

MICKEY ROONEY

It's a new kind
of role for
Rooney...the
rough, tough,
tense story
of a guy who
yields to one
temptation — and
can't stop 'til he hits
bottom! *A picture
that must be
seen by every
boy...and girl...*

"QUICKSAND"



A SAMUEL H. STIEFEL PRODUCTION

"QUICKSAND"

Starring

MICKEY ROONEY

with

JEANNE CAGNEY • BARBARA BATES • PETER LORRE

Directed by IRVING PICHEL • Original Story by Robert Smith
Mort Briskin, Producer • Released thru United Artists

It's the waving lotion that makes all the difference in home permanents

Scientific tests* show Richard Hudnut Creme Waving Lotion (containing 22% more of the effective ingredient) leaves hair

springier and stronger... less apt to break... than most other home permanent waving lotions. And what this means to you is a smoother, prettier, longer-lasting wave with more natural-looking curls that spring right back after combing... no frizzy ends, more *natural* sheen. Regardless of what type curlers you use, make sure your next home permanent is a Richard Hudnut with the waving lotion that makes all the difference.

From the Fifth Avenue Salon

Richard Hudnut

NEW IMPROVED

Home Permanent



with the waving lotion that leaves your hair springier and stronger...less apt to break

*Tests made by a leading nationally known independent research laboratory. Name on request.

Listen to Walter Winchell, ABC Network, Sunday Nights

INSIDE STUFF



Ruth Roman and Ronnie Reagan share the same initials—and an evening of fun at Hollywood Century Theater opening

(Continued from page 14)

Roy's three children who adore the stepmother, are excited about the coming event. Roy and Dale are just pleased, although the two pictures to be made in Scotland had to be canceled.

But construction on Trigger's new trailer goes right on with Roy supervising the job. One of the most elaborate of its kind, the trailer, 35 feet long, will be paneled in knotty pine with housing quarters, complete with bunks, a bathroom and kitchenette, for the two grooms and a truck driver. Roy, however, still drives about in his battered old Dodge usually packed with hunting dogs.

Look Forward To: Howard Keel. Remember the name and be ready when "Annie Get Your Gun" hits your screen.

There's an air of excitement around M-G-M about the six-foot-four, blue-eyed, brown-haired manly singer. In fringed white buckskins, astride a fancy steppin' steed, Keel, who starred on Broadway in "Oklahoma" and "Carousel," is the something new Hollywood has been screaming for.

Londoners forgot their English dignity and cheered for Keel when he traveled there with "Oklahoma." But, secretly, Keel was cheering for pert Helen Anderson, one of the company dancers, and when Howard returned home to California, they were married.

He loves working with Betty Hutton and Cal's prediction is, you'll love Howard Keel working with anyone.

Skeltons at Home: Cocktails at the Red Skeltons is the kind of fun seldom found in the average Hollywood home, for the simple reason that Red and his lovely bride aren't average. They're fun and want everyone else to have fun, too.

"Bet you never knew I could play like this?" Red asked Cal as his fingers pressed the keys. A few minutes later the music was still going on with Red taking pictures of his guests on the other side of the room. Who guessed it was a player piano?

His lovely wife Georgia gets into the spirit of the fun playing straight music to Red's gags.

In the nursery of their beautiful Hollywood home, little two-year-old Vicki and

(Continued on page 22)



LAUGHING STOCK

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Monday, Wednesday, Friday, 5:55 p.m.

TALKING about a certain movie doll, Ed Wynn cracked: "The studio didn't want her to take a new husband. They wanted to reissue one of the old ones."

* * *

Poem:

"When girls went swimming years ago,
They dressed like Mother Hubbard.
Nowadays of bolder whim,
They dress more like the cupboard."

* * *

Sign in the coffee shop at Allied Artists studio: "If you wish to put your ashes in your plate, notify the waitress and she will serve your meal in an ash tray."

* * *

Millionaire B. B. Robinson, whose Hollywood parties are famous, looked out the window of his Holmby Hills mansion and frowned. "See that the pool is restocked," he told his secretary. "We're running out of blondes."

* * *

Sign in a Hollywood Blvd. gift shop: "Choice selection of horrible gifts for your mother-in-law."

* * *

Overheard at Ciro's: "She was born in the year of Our Lord only knows."

* * *

Definition of a square: A guy who takes his girl to a drive-in theater and then sits there and watches the picture.

* * *

Bob Mitchum just wrote a song titled "Love Never Happens to Me." It's about the only thing that hasn't.

* * *

Sign on a San Fernando Valley saloon: "If you drive your husband to drink—drive him here."

* * *

Kent Smith did a double-take while putting his six-year-old daughter to bed. The kid recited her prayer thusly: "Our Father, which art in Heaven, Hollywood be Thy Name."

* * *

Hollywood is laughing about the actor who fell off the wagon and wound up in a hospital with the D.T.'s. In the midst of a terrific battle with imaginary lions and tigers, a doctor asked him if he wanted to see his wife.

"To heck with my wife," he said, "get me Frank Buck."

* * *

As Jimmy Durante sees it: "In Hollywood, when a fine figure of a man marries a cute number they usually divide before they multiply."

* * *

The studio announced Betty Grable would wear a "very strapless" evening gown. What makes a strapless gown "very strapless"? Said the studio: "When Betty Grable wears one."



Only one soap
gives your skin this
exciting Bouquet

And—

Cashmere Bouquet
is actually milder for
all types of skin—
than most other leading
toilet soaps!



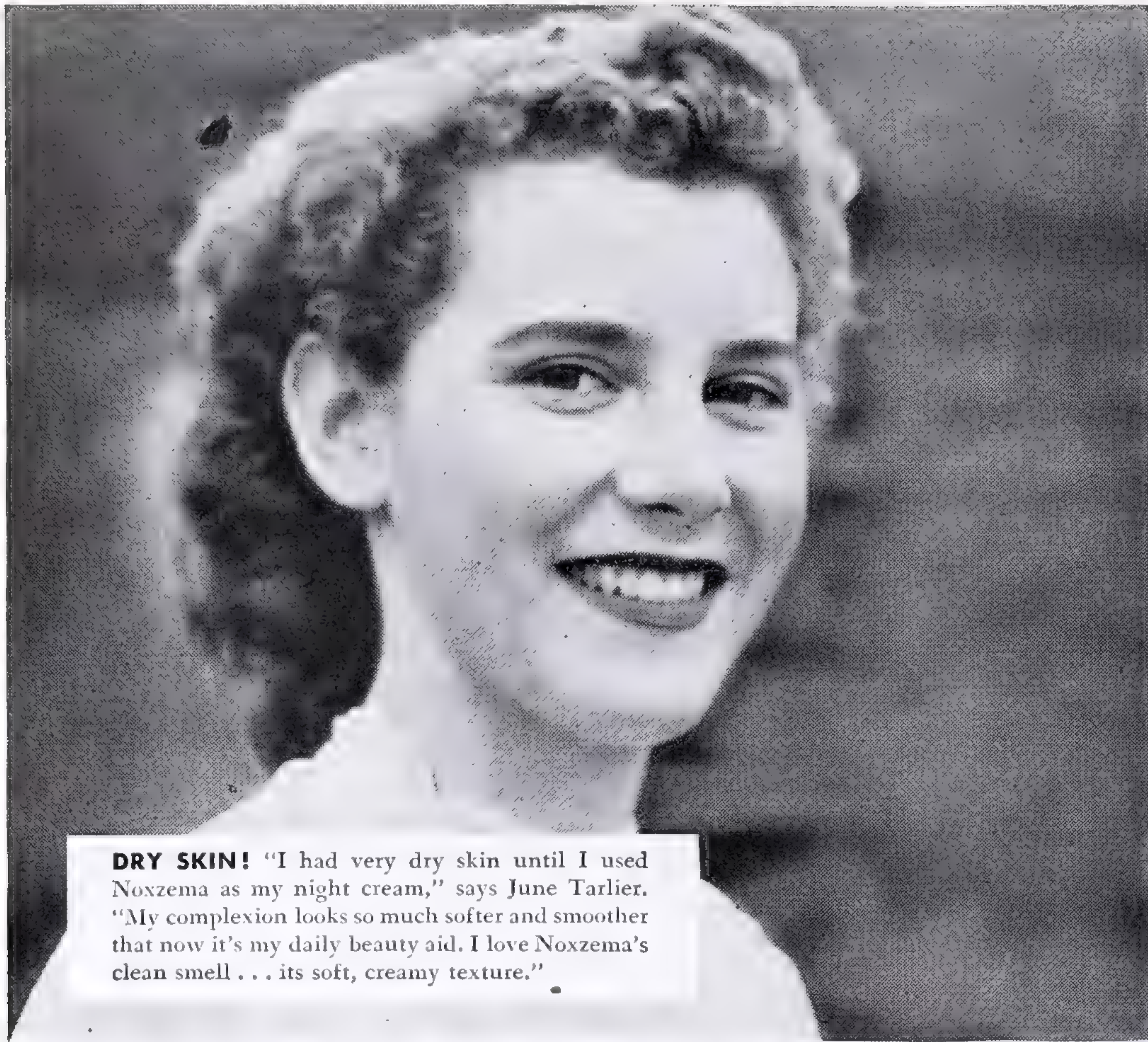
Yes, in laboratory tests conducted under severest conditions on normal, dry and oily skin types . . . Cashmere Bouquet Soap was *proved* milder! So use Cashmere Bouquet regularly in your daily bath and for your complexion, too. It will leave your skin softer, smoother . . . flower-fresh and younger looking! The lingering, romantic *fragrance* of Cashmere Bouquet comes only from a secret wedding of rare perfumes, far costlier than you would expect to find in any soap. Fastidious women cherish Cashmere Bouquet for this "fragrance men love".



Cashmere
Bouquet

— In a New Bath Size
Cake, Too!

Now — At the Lowest Price In History!



DRY SKIN! "I had very dry skin until I used Noxzema as my night cream," says June Tarlier. "My complexion looks so much softer and smoother that now it's my daily beauty aid. I love Noxzema's clean smell . . . its soft, creamy texture."

LOOK LOVELIER IN 10 DAYS OR YOUR MONEY BACK!

Doctor develops new home beauty routine—helps 4 out of 5 women in clinical tests

● If you want a more alluring complexion, if you've suffered from dry, rough skin, *externally-caused blemishes or similar skin problems—here's news.

A noted Doctor has now developed a new home beauty routine. He found, in clinical tests, that a *greaseless* skin cream—famous Noxzema—has a gentle, *medicated* formula that helps heal such blemishes . . . helps supply a light film of oil-and-moisture to the skin's outer surface . . . helps your skin look softer, smoother, lovelier. Here's what you do:

4 Simple Steps

Morning—1. Apply Noxzema all over your face and with a damp cloth "creamwash" your face—just as you would with soap and water. Note how clean your skin looks and feels. **2.** After drying face, smooth on a protective film of greaseless Noxzema as a powder base.

Evening—3. Before retiring, again "creamwash" your face. **4.** Now massage Noxzema into your face. Remember—it's greaseless. Pat a little extra over any blemishes to help heal them.

This new "Home Facial" actually helped 4 out of 5 women in clinical tests. The secret? First, Noxzema is a

greaseless cream. And secondly, it's Noxzema's *medicated formula*—in a unique oil-and-moisture emulsion!

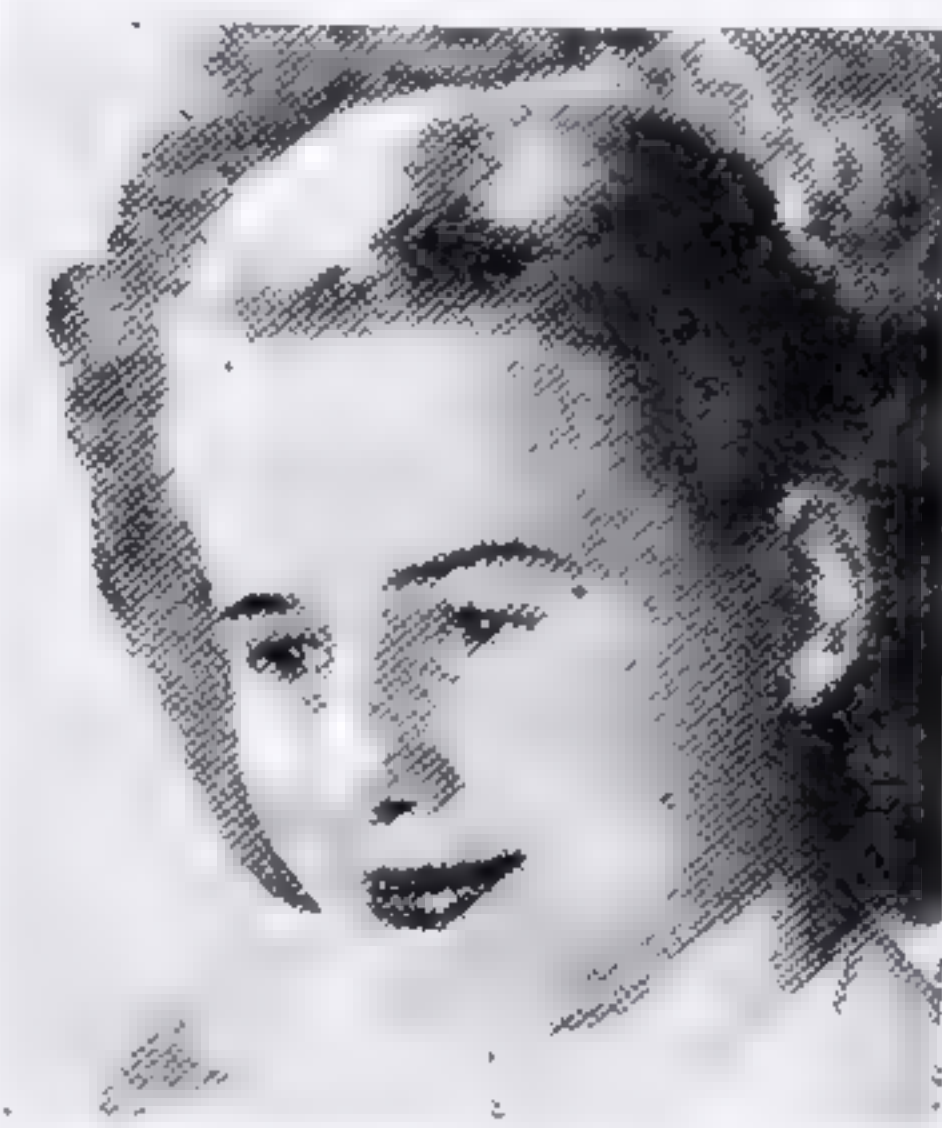
Money Back If Not Satisfied

Try this Doctor's new Home Beauty Routine for 10 days. If you don't see a real improvement in your skin, return the jar to Noxzema, Baltimore, Md.—your money cheerfully refunded. That's how sure we are you will be wonderfully pleased with the results.



Blemishes! "A friend recommended Noxzema to help heal blemishes*," says Bernice Cole. "It worked! Now I use Noxzema morning and night. It helps my skin look softer and smoother."

Powder Base for lovely Marilyn Frost! She says, "I use Noxzema instead of soap and water. It's my powder base, hand cream and all-around beauty cream, too."



Medicated Noxzema Skin Cream is the favorite beauty aid of scores of actresses, models, and nurses. See for yourself why over 25,000,000 jars are used yearly! At all drug and cosmetic counters. **40¢, 60¢, \$1.00 plus tax.**

Brief Reviews

✓✓ (F) **ADAM'S RIB**—M-G-M: There are chuckles aplenty in this marital mix-up starring Spencer Tracy and Katie Hepburn with A-1 support from Judy Holliday, David Wayne, Tom Ewell and Jean Hagen. Fine for your lighter mood. (Jan.)

✓✓ (F) **ALL THE KING'S MEN**—Columbia: Powerful political drama tracing a rabble-rouser's career. Broderick Crawford scores in the leading role; newcomer Mercedes McCambridge clicks as his hard-boiled assistant; John Derek is his adopted son. Joanne Dru, John Ireland and Shepperd Strudwick are also involved. (Feb.)

✓½ (F) **ALWAYS LEAVE THEM LAUGHING**—Warners: This provides a field day for Milton Berle's fans with Mister B giving his all to his public. He receives substantial aid from Ruth Roman, Virginia Mayo, Bert Lahr, Alan Hale and Lloyd Gough. It's 116 minutes of pure Berle. (Feb.)

(A) **AND BABY MAKES THREE**—Columbia: This featherweight farce, poking fun at matrimony, motherhood and divorce, teams Robert Young and Barbara Hale, supported by Bob Hutton and Janis Carter. (March)

✓ (A) **BACKFIRE**—Warners: An exciting whodunit brimming over with false clues. Gordon MacRae is in this, but he doesn't sing a note. He's too busy trying to find his pal Edmond O'Brien. Dane Clark, Virginia Mayo and Viveca Lindfors are also on hand. (March)

✓ (F) **BAGDAD**—U-I: An oriental intrigue with Maureen O'Hara cast as an Arabian princess out to avenge her father's murder. Vincent Price is a wily Turk, Paul Christian a romantic young prince with the proverbial cat's nine lives. John Sutton and Jeff Corey are part of the proceedings, too. (March)

✓ (A) **BEYOND THE FOREST**—Warners: A stormy drama presenting Bette Davis as a vicious female scheming to shed hubby Joseph Cotten and wed millionaire David Brian. Lurid but interesting. (Jan.)

✓ (F) **BIG WHEEL, THE**—Popkin-Stietel-Dempsey-UA: Here's a thriller on auto racing with speed demon Mickey Rooney in the driver's seat. Mary Hatcher is Mickey's best girl, Spring Byington his anxious mom, Thomas Mitchell his kindly boss and Michael O'Shea an unfriendly fellow-driver. (Jan.)

✓ (F) **BORDERLINE**—U-I: Fred MacMurray and Claire Trevor engage in a swift game of tag with dope peddlers Raymond Burr and Roy Roberts while Cupid smirks knowingly on the sidelines. Entertaining enough. (March)

(F) **BRIDE FOR SALE**—Crest-RKO: Giddy is the word for this romantic romp involving Claudette Colbert, Robert Young and George Brent. Claudette wants to trade her career for orange blossoms but can't get the boys to cooperate. Not, that is, until the last reel. (Jan.)

✓½ (F) **CAPTAIN CHINA**—Paramount: A roaring sea thriller with the spotlight on two-fisted he-man John Payne who proves to Gail Russell that a man can be down but not out. A strong supporting cast features Jeffrey Lynn, Lon Chaney, Edgar Bergen, Michael O'Shea. (March)

✓½ (F) **CHAIN LIGHTNING**—Warners: An exciting action film with test pilot Humphrey Bogart doing nip-ups in a jet-propelled plane when he isn't wooing pretty Eleanor Parker. With Richard Whorf, James Brown. (Feb.)

(F) **CHALLENGE TO LASSIE**—M-G-M: Another chapter in the life and times of Lassie. Her doggy devotion to kindly Donald Crisp is touchingly depicted in Technicolor but there are no surprises. Lassie is supported by Edmund Gwenn, Geraldine Brooks, Reginald Owen. (Feb.)

✓✓ (F) **CINDERELLA**—Walt Disney-RKO: Ye olde Disney magic turns this favorite fable of childhood days into an all-cartoon musical decked out in dazzling Technicolor. Romantic and tuneful. (Feb.)

✓½ (F) **CONSPIRATOR**—M-G-M: Dramatic tale of a young American girl who discovers her British bridegroom is secretly aiding the Communist Party and that her own life is in peril. Liz Taylor brings great beauty and talent to her role; Robert Taylor is the man who loves and loses her. With Robert Fleming, Honor Blackman. (March)

✓✓ (F) **DANCING IN THE DARK**—20th Century-Fox: Here's an enjoyable movie about an ex-movie star and a would-be one. William Powell is very suave, Betsy Drake very beguiling and Mark Stevens very nice. Good entertainment. (Feb.)

(F) **DANGEROUS PROFESSION, A**—RKO: The inner workings of the bail bond racket with George Raft, Ella Raines and Pat O'Brien supported by Bill Williams, James Backus. Just a filler-inner. (Jan.)

(A) **DEADLY IS THE FEMALE**—King Brothers-UA: Violence abounds in this tense crime thriller. Peggy Cummins and John Dall ably portray a pair of gun-crazy bandits seeking excitement and getting more than their share. Sordid stuff. (Jan.)

✓½ (F) **DEAR WIFE**—Paramount: Bright, cheery sequel to "Dear Ruth," again presenting Bill Holden, Joan Caulfield, Mona Freeman, Billy De Wolfe and Edward Arnold. Pleasantly diverting family comedy. (March)

✓½ (A) **EAST SIDE, WEST SIDE**—M-G-M: A slick domestic drama with a topnotch cast including Barbara Stanwyck as a wronged wife, James Mason as her erring mate, Ava Gardner as the designing female who comes between them and Van Heflin as Barbara's gallant admirer. (March)

(F) **FIGHTING MAN OF THE PLAINS**—Nat Holt 20th Century-Fox: Randy Scott in a passable prairie yarn set in Kansas of 1863. A man with a price on his reckless head, Randy is after Barry Kelley and Bill Williams is after him. (Jan.)

✓ (F) **FRANCIS**—U-I: Wacky farce about a talking army mule which beats the big brass at war strategy. This superior critter gets soldier Donald O'Connor into the darndest mess. With Patricia Medina, Zasu Pitts, Ray Collins. (March)

✓ (F) **FREE FOR ALL—U-I:** Mildly amusing romantic-comedy with Bob Cummings and Ann Blyth. He's an inventor, she's the daughter of patent office employee Percy Kilbride. With Donald Woods, Ray Collins, Percy Helton. (Feb.)

✓ (F) **GOLDEN STALLION, THE — Republic:** There's trouble on the border when Roy Rogers is railroaded into prison and Trigger is trained to lead wild horses used for smuggling. With Dale Evans, Pat Brady, Foy Willing and his boys. (Jan.)

✓✓ (F) **GREAT LOVER, THE — Paramount:** Light, bright, entertaining comedy with Bob Hope chasing Duchess Rhonda Fleming aboard an ocean liner while gambler Roland Young chases her father, Roland Culver. A dash of mayhem makes it exciting. (Jan.)

✓✓½ (F) **HASTY HEART, THE—Warners:** This unforgettable war story takes a firm grip on your emotions and never lets go. English actor Richard Todd vividly portrays a dour Scotch soldier who learns the meaning of friendship in a hospital ward in Burma. Ronald Reagan and Patricia Neal head an able cast. It's a dramatic "must!" (Feb.)

✓✓ (F) **HOLIDAY AFFAIR—RKO:** Bob Mitchum and Wendell Corey vie for widow Janet Leigh's affections in this glowing Yuletide romance. Janet has a tough time making up her mind chiefly because of her youngster, Gordon Gebert. (Feb.)

✓ (F) **INDIAN SCOUT—Small-UA:** Blood-'n'-thunder Western crammed with "Injuns" on the warpath. Scout George Montgomery leads the fight against the redskins with Philip Reed's help. Ellen Drew is the feminine foil. (March)

✓ (F) **INSPECTOR GENERAL, THE—Warners:** Typical Danny Kaye comedy strictly for Kaye fans. It gets the Technicolor treatment and a long supporting cast including Walter Slezak, Gene Lockhart, Elsa Lanchester and Barbara Bates. (Feb.)

✓✓ (F) **INTRUDER IN THE DUST—M-G-M:** Tense, challenging film from William Faulkner's novel. Lawyer David Brian is persuaded by his nephew, Claude Jarman Jr., to defend Negro Juano Hernandez, accused of killing a white man in darkest Mississippi. A mob is out to lynch Hernandez and Jarman is out to stop them. (Feb.)

✓ (F) **JOHNNY HOLIDAY—Alcorn-UA:** Bad boy makes good at the Indiana Boys School where he meets gruff but kindly Bill Bendix. Allen Martin Jr. is fine as the problem boy, led astray by wicked Stanley Clements. (March)

✓ (F) **KID FROM TEXAS, THE—U-I:** Vengeance is the keynote of this colorful saga of *Billie, the Kid* with Audie Murphy as the young desperado. In Technicolor with Shepperd Strudwick, Gale Storm, Albert Dekker, Will Geer. (March)

✓ (F) **KISS FOR CORLISS, A—Nasser-UA:** This frantic farce has Shirley Temple cast as a silly teenager and David Niven as a wolf with a misplaced sense of humor. Darryl Hickman is Shirl's lovelorn boy friend, Tom Tully her choleric father. (Jan.)

✓½ (F) **LADY TAKES A SAILOR, THE—Warners:** A frisky, frivolous affair co-starring Jane Wyman and Dennis Morgan with good support from Eve Arden, Robert Douglas, Allen Joslyn and Tom Tully. Fun for everyone. (Feb.)

✓ (F) **MALAYA—M-G-M:** Spencer Tracy and Jimmy Stewart go adventuring in Jap-occupied Malaya, risking life and limb to get rubber for the U. S. Navy. Valentina Cortesa takes care of Tracy's free time; FBI man John Hodiak keeps track of Stewart. Sydney Greenstreet and Lionel Barrymore are also in on the daring doings. (Jan.)

✓½ (A) **MAN ON THE EIFFEL TOWER, THE—Allen-Tone-RKO:** A grimly effective murder meller with Paris as the colorful background. An A-1 cast includes Charles Laughton, Franchot Tone, Burgess Meredith, Robert Hutton, Jean Wallace, Patricia Roc and Belita. (March)

✓✓ (F) **MONTANA—Warners:** Here's a big breezy outdoor drama with Errol Flynn and Alexis Smith at loggerheads over grazing land. A fast-moving six-shooter with S. Z. Sakall and Douglas Kennedy. (March)

✓½ (F) **MRS. MIKE — Nassour-Hartford-UA:** Strong human interest story teaming Dick Powell and Evelyn Keyes. He's a Northwest Mountie, she's a plucky lass willing to brave the Canadian wilds



Dream girl, dream girl, beautiful Lustre-Creme Girl
Hair that gleams and glistens from a Lustre-Creme shampoo

Tonight!... Show him how much lovelier
your hair can look... after a
Lustre-Creme Shampoo

Exclusive! This magical secret-blend lather with LANOLIN!
Exciting! This new three-way hair loveliness...



Not a soap! Not a liquid! But
Kay Daumit's cream shampoo
with lanolin. Jars: \$2, \$1.
Jars and tubes: 49c, 25c.

- 1 **Leaves hair silken soft**, instantly manageable... first wondrous result of a Lustre-Creme shampoo. Makes lavish, lanolin-blessed lather even in hardest water. No more unruly, soap-dulled locks. Leaves hair soft, obedient, for any style hair-do.
- 2 **Leaves hair sparkling** with star-bright sheen. No other shampoo has the same magic blend of secret ingredients plus gentle lanolin to bring out every highlight. No special rinse needed with Lustre-Creme Shampoo.
- 3 **Leaves hair fragrantly clean**, free of loose dandruff. Famous hairdressers insist on Lustre-Creme, the world's leading cream shampoo. Yes, tonight, show *him* a lovelier you —after a Lustre-Creme shampoo!



Draughtsman's table draws Margaret Sul-lavan, Natalie Wood and Viveca Lindfors together on set of "No Sad Songs for Me"

*I dreamed
I went
sightseeing in my
maidenform* bra*

*"How dreamy! Me...trifling
with the Eiffel tower. Me...the
loveliest sight of all, beautifully
rounded by my Maidenform bra.
Haven't you dreamed of
a bra with fit like Maidenform's?"*

Shown: Allegro in white satin...
the bra that curves you so prettily.
For more accentuation, you'll
want Allo-ette*. Just two of a vast
collection of styles and fabric*

*There is a Maidenform
for every type of figure!*

*Reg. U. S. Pat. Off.

for love's sweet sake. Tearful but absorbing. (Feb.)

✓✓ (A) *MY FOOLISH HEART*—Samuel Goldwyn-RKO: An emotion-packed love story for your romantic mood, expertly acted by Susan Hayward and Dana Andrews. Robert Keith, Lois Wheeler and Kent Smith lend able support. (Jan.)

✓✓ (F) *ON THE TOWN*—M-G-M: A zippy musical taking you on a fast tour of Manhattan in company of Gene Kelly, Frank Sinatra, Betty Garrett, Ann Miller, Vera-Ellen, Jules Munshin, Alice Pearce. Lots of horseplay and dreamy dancing. (Feb.)

(A) *PAID IN FULL*—Paramount: Marriage and motherhood are sentimentally treated in a slow-paced, overlong drama featuring Robert Cummings, Elizabeth Scott and Diana Lynn. An old-fashioned tear-jerker. (March)

(F) *RANGER OF CHEROKEE STRIP*—Republic: Routine fast-paced Western with ranger Monte H. chasing escaped convict Douglas Kennedy who, in turn, is after crooked Frank Fenton and Roy Barcroft. (Feb.)

✓½ (F) *RUGGED O'RIORDANS, THE*—U-I: The accent is on "rugged" in this tale of a pioneering family in the Australian wilds. With Michael Patrick, Wendy Gibb, Ken Wayne, Thelma Scott. (March)

✓✓ (F) *SAMSON AND DELILAH*—DeMille: Paramount: Lush, lively costume film woven around famous Biblical story. Hedy Lamarr makes a smashing *Delilah*, Victor Mature a powerful *Samson*. George Sanders a royal sadist and Angela Lansbury a beautiful bone of contention. With Henry Wilcoxon, Olive Deering. (Feb.)

✓✓ (F) *SANDS OF IWO JIMA*—Republic: Thrilling action-filled movie of Marine warfare with John Wayne playing a hard-boiled sergeant. Among the Leathernecks under him are John Agar, Forrest Tucker and Wally Cassell. There's a bit of romance too, 'twixt Agar and Adele Mara. (March)

✓✓ (A) *SHADOW ON THE WALL*—M-G-M: Scary psychological thriller with Ann Sothern as a murderess, Zachary Scott as the one who is blamed. Gigi Perreau as his little girl too terrified to tell what she knows. It takes psychiatrist Nancy Davis to solve the crime. (Feb.)

✓✓ (A) *SIDE STREET*—M-G-M: An excitingly acted crime yarn with handsome Farley Granger and wistful Cathy O'Donnell taking plenty of punishment for one misstep. James Craig, Paul Kelly and Jean Hagen lend capable support. (March)

(A) *SOUTH SEA SINNER*—U-I: Tropical mellow with Macdonald Carey and Shelley Winters going for each other in a big way, and getting plenty of outside interference from villainous Luther Adler. With Frank Lovejoy, Helena Carter. (Feb.)

(F) *STORY OF MOLLY X, THE*—U-I: Gangster gun molls and gats are the ingredients of a typical crook yarn featuring June Havoc, Dorothy Hart and John Russell. (Feb.)

✓ (F) *STORY OF SEABISCUIT, THE*—Walt Disney: A generally entertaining, occasionally exciting tale of the turf in Technicolor with Barry Fitzgerald, Shirley Temple, Lon McCallister. (Jan.)

(F) *TELL IT TO THE JUDGE*—Columbia: A slapstick farce with Roz Russell and Bob Cummins turning themselves inside out to make you laugh. They are aided and abetted by Gig Young and Marjorie MacDonald. (Feb.)

✓✓ (F) *THAT FORSYTE WOMAN*—M-G-M: Based on the Galsworthy saga, this is a talky but elegant romance full of heart interest. The cast headed by Greer Garson and Errol Flynn, including Walter Pidgeon, Janet Leigh, and Robert Young. (Jan.)

✓ (A) *THELMA JORDON*—Paramount: Sordid, suspenseful, sordid courtroom drama teaming Barbara Stanwyck and Wendell Corey. It's Corey's fine romantic role and he handles it well. Joan Tietz, Paul Kelly and Richard Rober are featured to a vantage. (Feb.)

(F) *THERE'S A GIRL IN MY HEART*—Allied Artists: A stereotyped musical which has a little of everything, nothing much of anything. Lee Bowman and Elyse Knox head a well-meaning cast including Peggy Ryan, Ray McDonald, Gloria Jean. (Feb.)

✓✓ (A) *THREE CAME HOME*—20th Century-Fox: Vivid real-life story of an American writer's imprisonment in a Jap-guarded camp in British North Borneo. A shocking drama of civilian suffering, splendidly acted by Claudette Colbert and Patricia Knowlton. (March)

✓ (A) *TIGHT LITTLE ISLAND*—Rank-U-I: An engaging witty satire set in the Hebrides Islands, deftly acted by a British cast including Joan Greenwood, Bruce Seton, Gordon Jackson. (Jan.)

✓ (F) *TOKYO JOE*—Columbia: Sinister adventure yarn in post-war Tokyo where Humphrey Bogart seeks to win back his former wife, Florence Marlowe. With Alexander Knox, Sessue Hayakawa. (Jan.)

✓✓ (F) *TWELVE O'CLOCK HIGH*—20th Century-Fox: Gregory Peck and a fine cast lend interest to a grim, realistic war film. Peck's job is to restore the morale of a group of battle-weary fliers. He learns a lot and picks up a friend or two in the process. With Gary Merrill, Dean Jagger, Hugh Marlowe, Milland Mitchell. (March)

✓ (F) *UNDERTOW*—U-I: Scott Brady is an unlucky chap caught in the undertow in this chronicle of crooks, killers and gamblers. John Russell and Dorothy Hart are a pair of double-crossers who Peggy Dow and Bruce Bennett, are Scott's pals. (March)

✓½ (A) *WHIRLPOOL*—20th Century-Fox: An absorbing, ably acted drama about hypnotism with Gene Tierney as the victim of swindler Jose Ferrer. Richard Conte is Gene's psychiatrist-husband who is in for an awful shock. With Charles Bickford, Barbara O'Neill. (Feb.)

✓½ (A) *WOMAN IN HIDING*—U-I: Terror, the keynote of this murder yarn that has Ida Lupino running for dear life from big bad Stephen McNally right into the arms of nice Howard Duff. Peggy Duff clicks as McNally's wicked accomplice. Scary good. (March)

No Sad Songs For Me

As fellow players in an industry of which we are proud, and to which we devote our talents and our efforts, we would like to make public our applause of the brave and tender story of *NO SAD SONGS FOR ME* and Margaret Sullavan for her amazing exposition of a woman's inner glory.

We are proud too of *PINKY*, *ALL THE KING'S MEN*, *SNAKE PIT*, *GENTLEMEN'S AGREEMENT* and certain other motion pictures, which like *NO SAD SONGS FOR ME*, dealt with unusual subject matter.

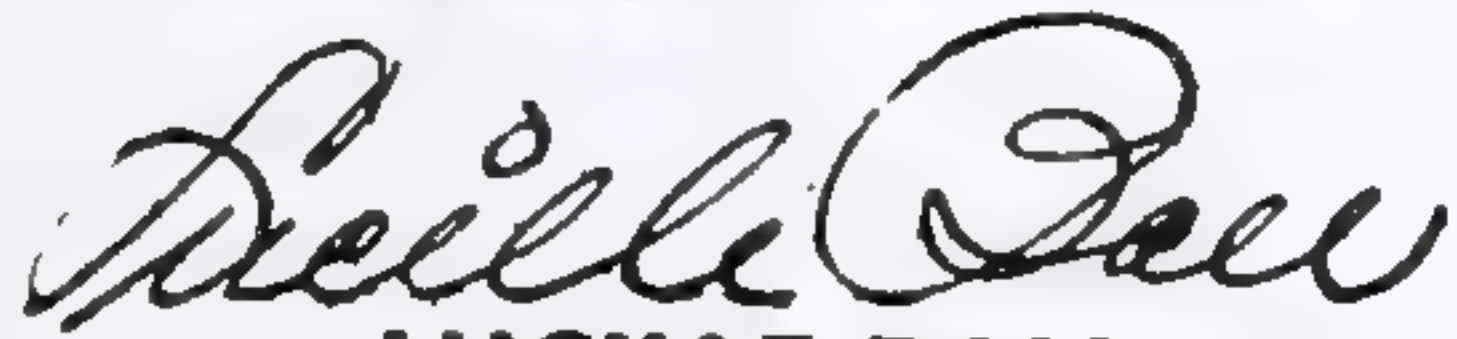
This is a story of courage and people... not special people, but ordinary every-day people... with a background of an average middle-sized town.

Mary Scott is one of these people, a woman of courage... of great courage and spirit. There are thousands and thousands of Mary Scotts... They live in small hamlets and big cities. Life gives them the same benefits and the same penalties... and the same sacrifices.

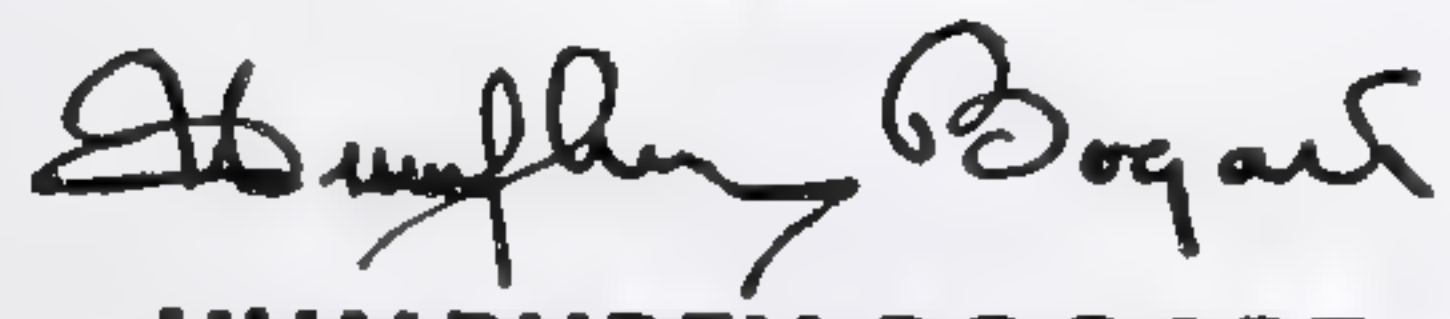
But in telling the story of this particular Mary Scott and her great love for her husband and child, there is as well within the confines of a screenplay, a theme that is world-wide in its interest... something that has gained momentum in newspaper headlines everywhere and will continue to cause panic and fear until the eventual hoped-for day of solution.

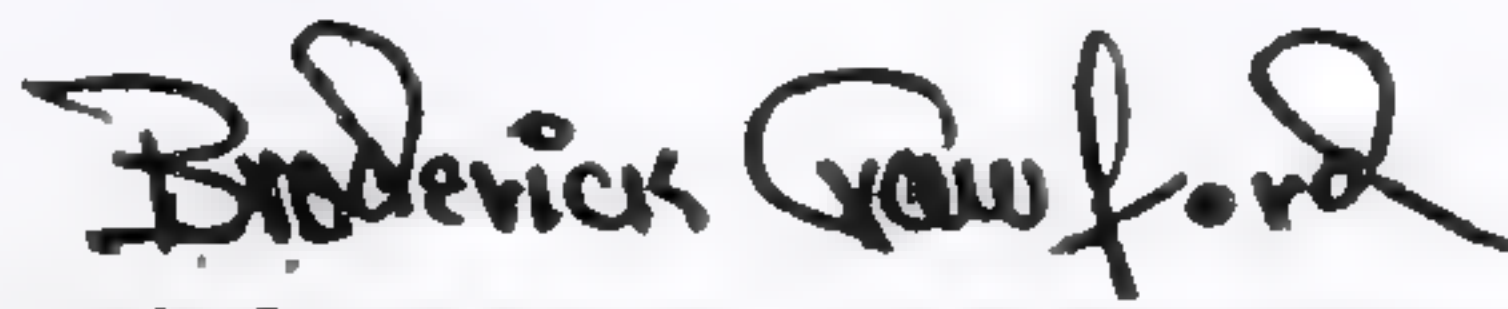
The consequences of this forthright presentation of *NO SAD SONGS FOR ME* will echo and re-echo.


EDWARD ARNOLD

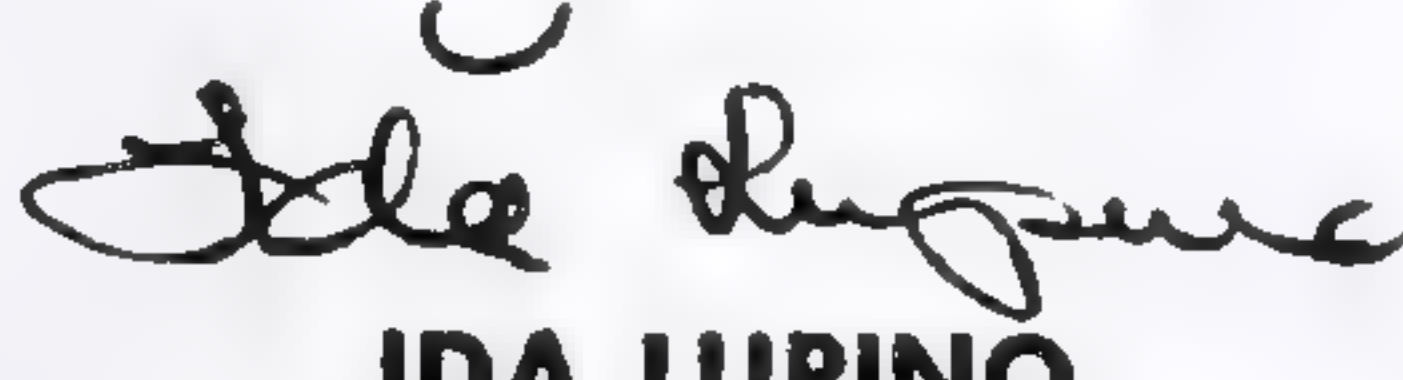

LUCILLE BALL

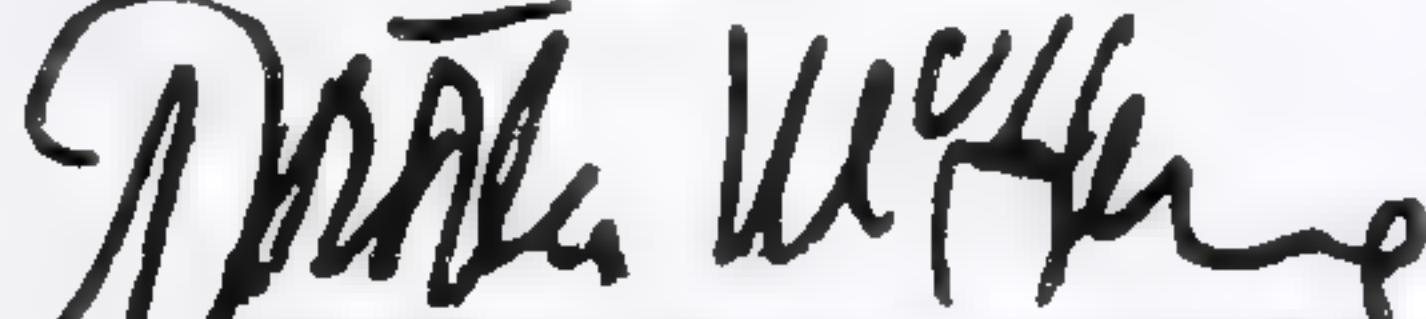

JOAN BENNETT


HUMPHREY BOGART

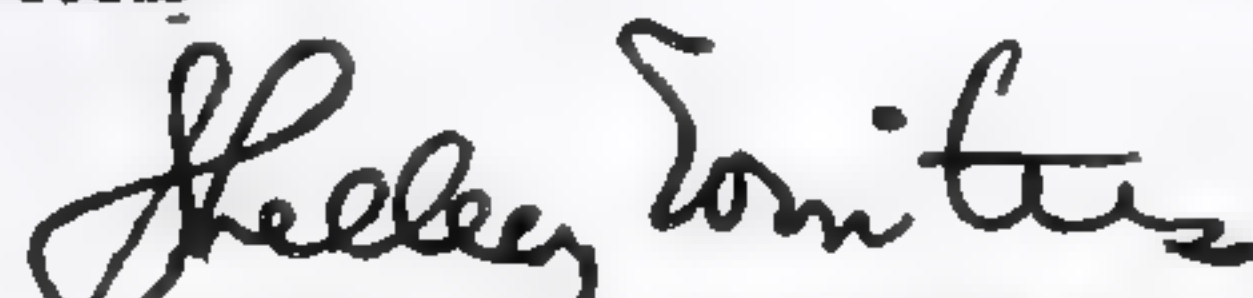

BRODERICK CRAWFORD

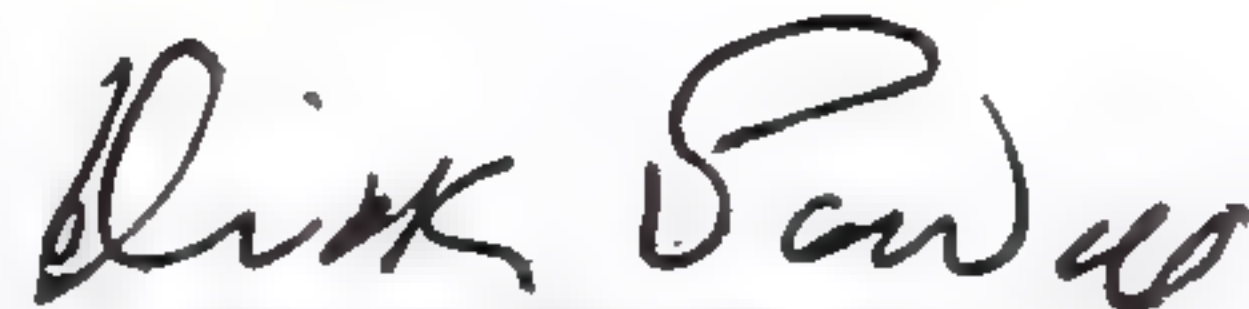

AL JOLSON

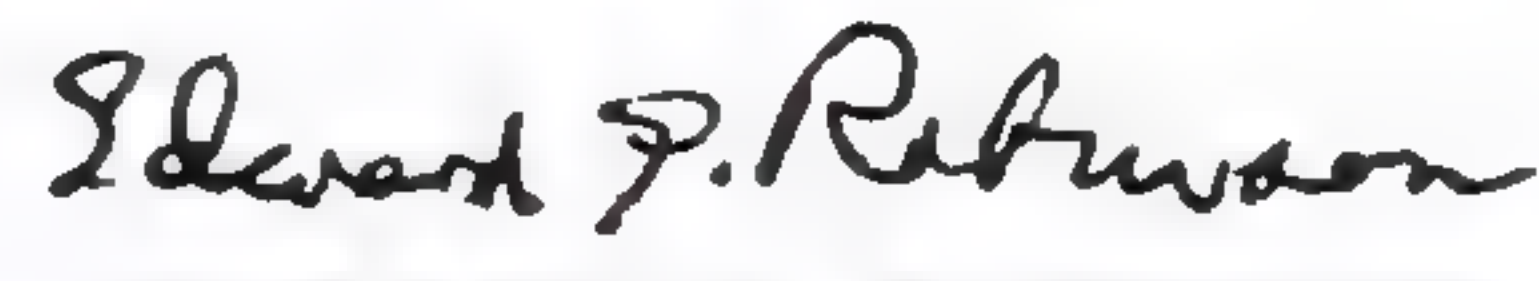

IDA LUPINO

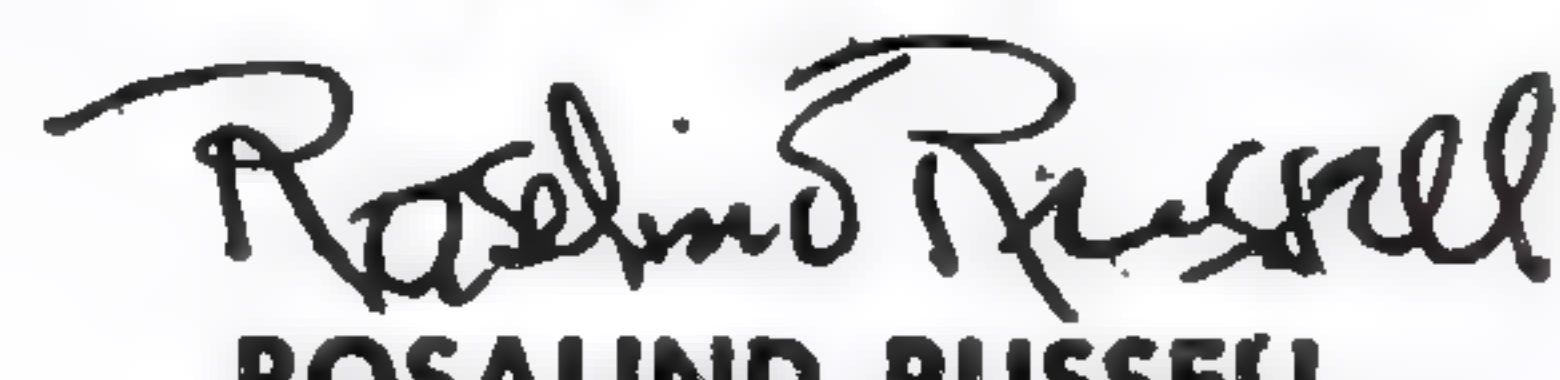

DOROTHY MCGUIRE

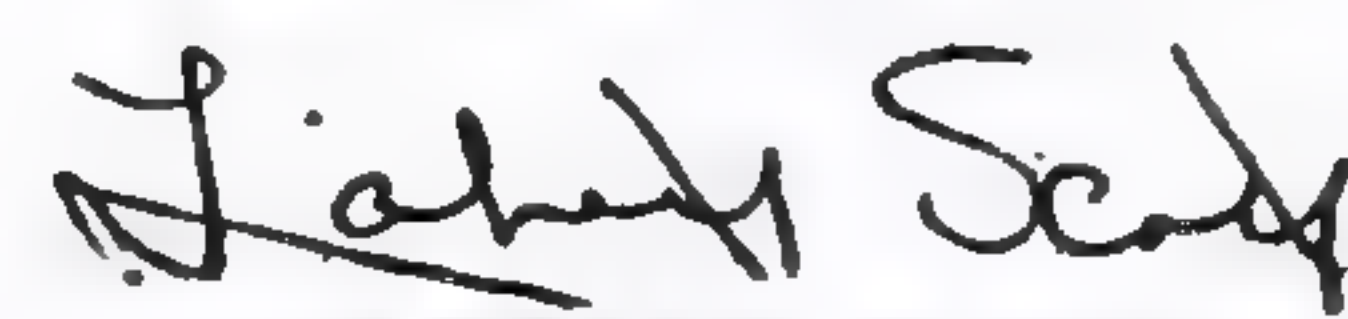

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INSIDE STUFF

Danny of Danny's Hideaway snaps the Hymie Finks on New York holiday

(Continued from page 16)
one-year-old Richard, both red-headed like their parents, were fast asleep. Out back, in the far corner of the garden, Red showed us his own little retreat, a study complete with tiny kitchen for late coffee brewing and a downy couch for naps between work. For, like all comedians, Red is a hard worker, writing and revising script suggestions.

Simple, honest, big-hearted and minus all Hollywood falsities, Red Skelton has earned his place in the sun.

Guess Who: She has seven names but uses only two. Her eyes are navy blue and few people know her hair is really chestnut brown. She keeps it lightened for pictures. She'd rather eat hamburger than steak but adores imported caviar. Tuberose is her favorite scent. Shoes are her passion. She has a barrelful stowed away and can't resist buying more. She's hungry for knowledge and can spend an enjoyable evening just talking about life, death, hope. She's convinced she'll die young and hurries to crowd as much into

life as possible. She's never dull, never boring, can laugh at herself and does. She'll remain one of Hollywood's unforgettables and her name is Julia Jean Mildred Frances Lana Turner Topping.

Hollywood Is Talking About: Those telephone calls from Ava Gardner to her former husband Artie Shaw who almost drove her to distraction during their marriage . . . The compatibility between Robert Walker and Ida Lupino who seem to understand each other's temperament . . . The feud between certain columnists over Joan Fontaine's solo dancing, one deriding Joanie, one defending, all of which is puzzling for the simple reason Joan has been dancing solo at parties for years . . . The gay doings at Frank Sinatra's \$175,000 Palm Springs home which has proved a white elephant to Frankie. He can only sell at a terrific loss but those memories may be worth it. . . . The unhappy, mixed-up look Gloria De Haven wears since her third separation from John Payne, and the odd sadness in John's eyes.



Ann Daggett, our Hollywood editor, was recent guest on Kay Mulvey's "Open House," West Coast TV show. Kay writes those famous Photoplay party stories



Where is my wan - d'ring boy to - night ?

ANSWER:

still wandering

OF COURSE he is wandering . . . and he won't be back. The romance was over scarcely before it had begun. And she'll never guess why*.

How is Your Breath Today?

Your other charms count for little when you're guilty of halitosis (unpleasant breath)*.

Why run this risk? Why take your breath for granted—*ever*? Or trust to

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Instead, call on Listerine Antiseptic, an *extra-careful* precaution against off-color breath. Never, never omit it before any date where you want to be at your best.

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You see, Listerine Antiseptic instantly sweetens the breath. Helps keep it that way, too . . . not for seconds . . . not for minutes . . . but for hours usually.

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against Bad Breath

Cold coming on? Gargle early and often with Listerine Antiseptic . . . it kills millions of germs on throat surfaces . . . often helps head off much cold misery.



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all day long



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More women use
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Cheers and Jeers:

A salute to June Allyson for her wonderful poem in the January, 1950, Photoplay. The poem was almost as wonderful as June, herself.

LINDA ASCHER
Chicago, Ill.

We think that Glenn Ford in "The Doctor and the Girl" was really wonderful. There's something about Glenn that girls love, as of yet we can't figure out what.

JOAN MAYER
Allentown, Pa.

I read your article on Joan Evans in the December issue and I want to thank her for setting me straight.

I have always wanted to be in the movies, but now I'm not so sure. I think she did a great job in "Roseanna McCoy" after all the ridicule she got from that director.

JANE BARRETT
Alameda, Cal.

In your January issue, a girl said that Elizabeth Taylor would give Monty Clift "a dose of his own medicine. . . ." I agree with her. Liz doesn't know what she wants. All I can say is leave the guy alone, and Monty, watch your step.

BEVERLY FREITAS
San Jose, Cal.

Age-old Question:

I think it is terrible the way screen actresses have been going after younger men. Sure, there's a shortage of eligible bachelors in Hollywood, but does that mean that these gals have to rob the cradle in order to get a date. Even if they get the guy to marry them, it never works out.

Shelley Winters is going with Farley Granger and Peter Lawford is seen with older women all the time. I wouldn't be a bit surprised to learn that Dean Stockwell was dating Ethel Barrymore.

HELENE SHORE
Little Rock, Ark.

Out of the Running:

Now, I'll let Gable alone! I'm glad he's married. From the first moment I saw him as *Ace* in "A Free Soul" I was for him. He had glamour, a certain attractive brutality, and put a lot of supracoomph into his acting. He was a friend who gave me a lot of good entertainment.

Sometime in 1942 he met tragedy, and then he became my responsibility. I disliked "news items" every time he lighted some girl's cigarette. I "panned" directors and producers who put him into inferior pictures, and dimmed his acting glamour.

All these years, Gable has been in my hair, sat on my shoulder, peeked into my mind. Everytime I tried to explain "what's wrong with Hollywood," Gable would dictate, "Put me in there . . ." and now, he's married. Good!

Maybe Mrs. Gable can prevail upon the movie world to put him in *Rhett Butler* roles and keep him there. His future and his happiness are in her hands. I'm going to let him alone.

MRS. SYBIL BRUCE LEACH
St. Joseph, Mo.

Casting:

A rumor has been circulating to the effect that Olivia de Havilland will play the part of *Blanche DuBois* in Tennessee Williams's play, "A Streetcar Named Desire." It is a perfectly good play and I see no reason why it should be ruined by such obvious miscasting. Olivia looks much too healthy for the sort of things Mr. Williams puts his heroines through. It could be a beautiful motion picture if someone like Bette Davis played *Blanche*. And John Derek would be perfectly cast as *Stanley*. He is about the only Hollywood actor with enough earthy sex-appeal to do it justice.

ANDREW BLAKE
Chula Vista, Cal.

Question Box:

My friends have informed me that Scotty Beckett just got married, or is going to marry. Could you please tell me if this is so and who he is married to or going to marry?

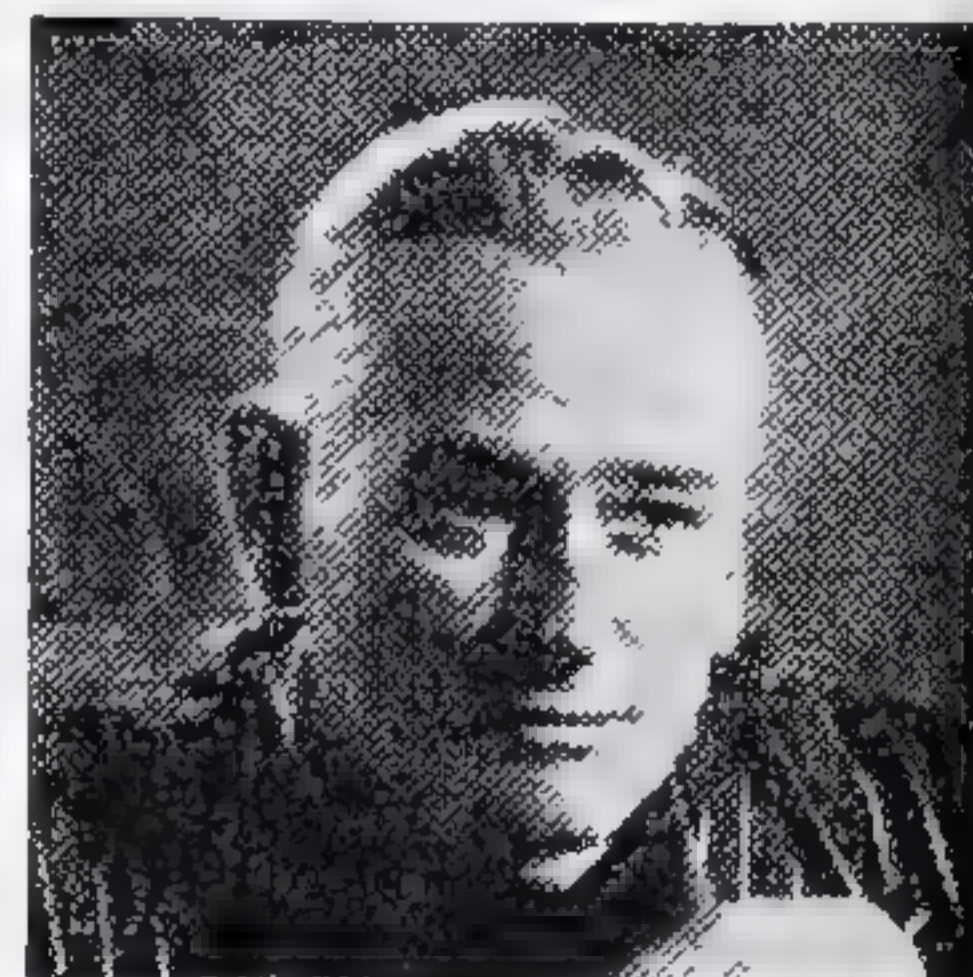
MAXINE CAMP
Detroit, Mich.

(Scotty Beckett was married to Beverly Baker on September 28, 1949.)

I have admired George Macready in films such as "Johnny Allegro" and "Coroner Creek." He makes a perfect villain. Could you give me information about him?

SANDRA NEWLAND
Columbia, Mo.

(George Macready, a six-foot-one, blue-eyed silver-blond, was born in Providence, R. I. His most recent picture is "The Nevadan." Write him at Columbia Pictures, 1438 N. Gower St., Hollywood, Cal.)



Why has Hollywood kept Michael Wilding under cover for so long? I don't remember ever seeing him in a picture before "Under Capricorn." I've never read about him in any movie magazine, either.

Is he married, is he an English or American actor? I'm simply perishing to know about him.

MARYLOU HERSHEY
Hollywood, Fla.



(Michael Wilding was born in Essex, England, July 23, 1912. He is six-feet-one, weighs 170 pounds, is a gray-blue-eyed blond and is married to Kay Young. Next film, "Stage Fright.")

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.



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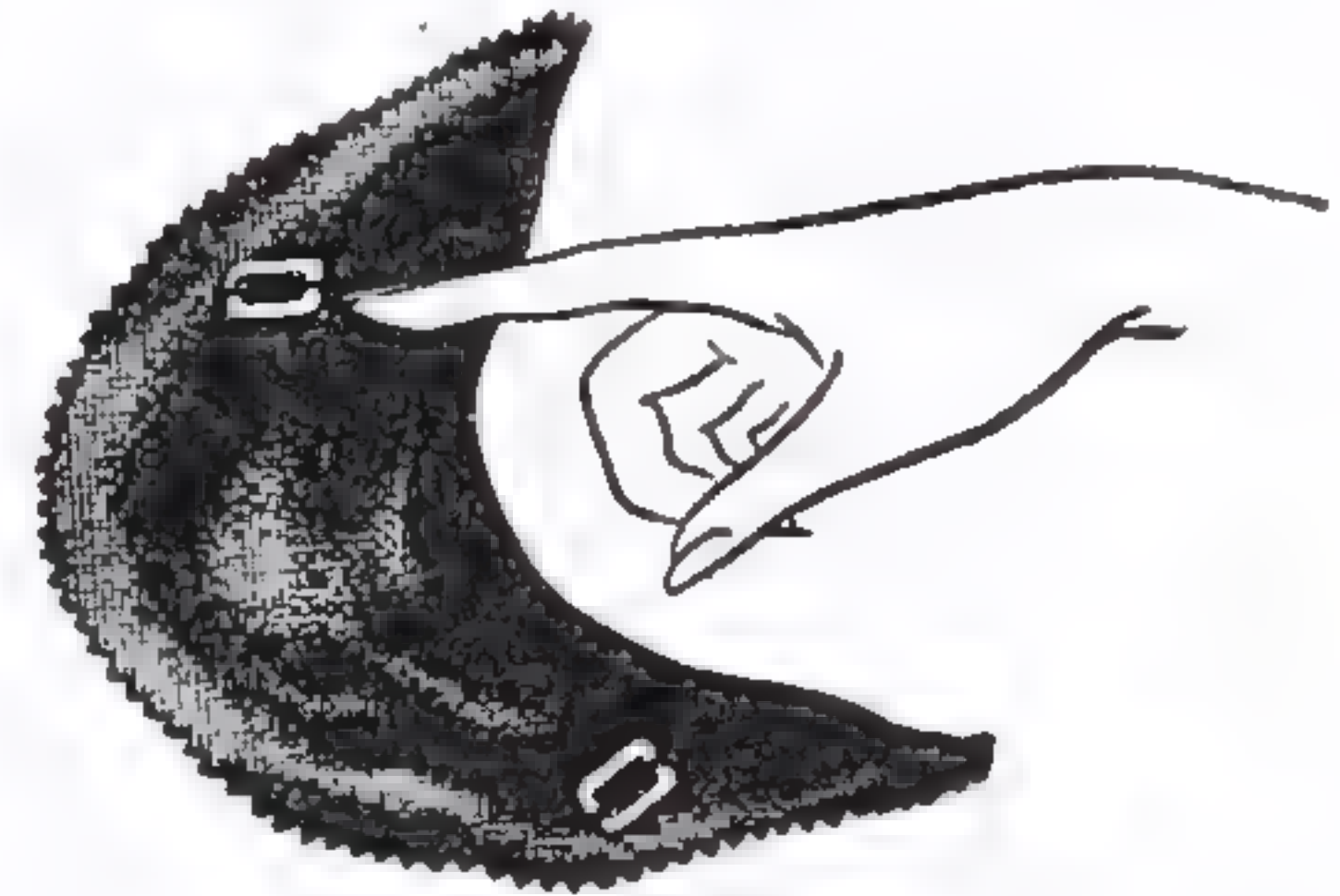
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For set-in sleeves, dressmaker suits and dresses.



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For raglan, dolman, cap, and the new sloping sleeves.



Rounded for blouses

For coats, suits, top-pers, and squared-shoulder effects.



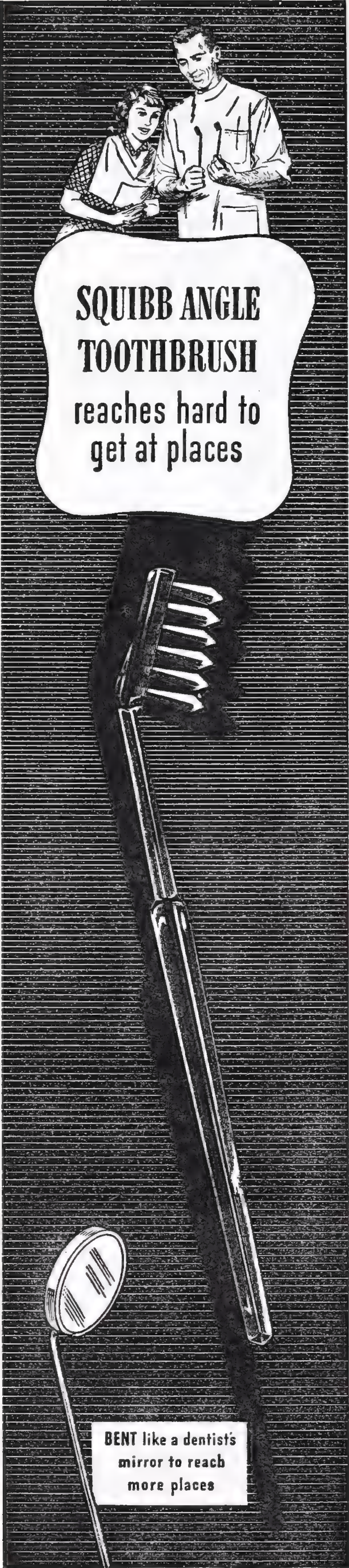
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In exquisite rayon taffeta, \$1.95. Uncovered for home sewing, 89¢



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TOOTHBRUSH**
reaches hard to
get at places

BENT like a dentist's
mirror to reach
more places

Casts of Current Pictures

BARRICADE—Warners: Bob Peters, Dane Clark; "Boss" Kruger, Raymond Massey; Judith Burns, Ruth Roman; Aubry Milburn, Robert Douglas; The Judge, Morgan Farley; Benson, Walter Coy; Tippy, George Stern; Kirby, Robert Griffin; Bandy, Frank Marlowe; Peso, Tony Martinez.

BELLS OF CORONADO—Republic: Roy Rogers, Roy Rogers; Pam Reynolds, Dale Evans; Sparrow Bifle, Pat Brady; Craig Bennett, Grant Withers; Dr. Frank Harding, Leo Cleary; Ross, Clifton Young; Jim, Robert Bice; Sheriff, Stuart Randall; Linden, John Hamilton; Rafferty, Edmund Cobb; Shanghai, Eddie Lee; Foreman, Rex Lease.

BLACK HAND—M-G-M: Johnny Columbo, Gene Kelly; Louis Lorelli, J. Carrol Naish; Isabella Gomboli, Teresa Celli; Caesar Xavier Serpi, Marc Lawrence; Carlo Sabballera, Frank Puglia; Capt. Thompson, Barry Kelley; Benny Danetta, Mario Siletti; George Allani, Carl Millette; Roberto Columbo, Peter Brocco; Maria Columbo, Eleonora Mendelssohn; Mrs. Danetta, Grazia Narciso; Moriani, Maurice Samuels; Judge, Burk Symon; Prosecutor, Bert Freed; Mrs. Sabballera, Mimi Aguglia; Bettini, Baldo Minuti; Pietro Riago, Carlo Tricoli; Lombardi, Marc Krah; Rudy Gomboli, Jimmy Lagano; Mary, the Shamrock, Phyllis Morris.

BUCCANEER'S GIRL—U-I: Deborah McCoy, Yvonne De Carlo; Fredric Baptiste, Phillip Friend; Narbonne, Robert Douglas; Mme. Brizar, Elsa Lanchester; Arlene Villon, Andrea King; Patout, Norman Lloyd; Jared Hawkins, Jay C. Flippen; Capt. Duval, Henry Daniell; Capt. Martos, Douglas Dumbrille; Dowager, Verna Felton; Vegetable Man, John Qualen; Vegetable Woman, Connie Gilchrist; Tom, Ben Welden; Kryl, Dewey Robinson; Cleo, Peggie Castle.

D. O. A.—Popkin-UA: Frank Bigelow, Edmond O'Brien; Paula Gibson, Pamela Britton; Majak, Luther Adler; Miss Foster, Beverly Campbell; Mrs. Philips, Lynn Baggett; Halliday, William Ching; Stanley Philips, Henry Hart; Chester, Neville Brand; Marla Rakubian, Laurette Luez; Sam, Jess Kirkpatrick; Sue, Cay Forrester; Jeanie, Virginia Lee; Dave, Michael Ross.

GAY LADY, THE—Rank-Eagle Lion: Trottie True, Jean Kent; Digby, Lord Landon, James Donald; Maurice Beckenham, Hugh Sinclair; Joe Jugg, Bill Owen; Bouncie, Lana Morris; Sid Skinner, Andrew Crawford; Monty, Marquis of Maidenhead, Michael Medwin; Duchess of Wellwater, Mary Hinton; Mrs. True, Joan Young; Mr. True, Harold Scott; Gladys, Mary Jones; Perce, Anthony Halfpenny; Bertha, Daphne Anderson; Little Clara, Carol Leslie; Little Trottie, Dylis Lay; Gladys, as a child, Patricia Deane; Bertha, as a child, Shirley Mitchell; Perce, as a child, David Liney; Sainsbury, Campbell Cotts.

GLASS MOUNTAIN, THE—Renown-Eagle Lion: Alida, Valentina Cortesa; Anne, Dulcie Gray; Richard, Michael Denison; Bruce, Sebastian Shaw; Tito, Tito Gobbi; Gino, Antonio Centa; Doctor, F. Terschack; Fenice Administration, A. Marle; Charles, Sidney King.

GREAT RUPERT, THE—Pal-Eagle Lion: Mr. Amendola, Jimmy Durante; Rosalinda, Terry Moore; Peter Dingle, Tom Drake; Mr. Dingle, Frank Orth; Mrs. Dingle, Sara Haden; Mrs. Amendola, Queenie Smith; Phil Davis, Chick Chandler; Joe Mahoney, Jimmy Conlin; Mulligan, Hugh Sanders; Mr. Hagerty, Donald T. Beddoe; Molineri, Candy Candido; Policeman, Clancy Cooper; F.B.I. Man, Harold Goodwin; Tax Investigator, Frank Cady.

GUILTY OF TREASON—Wrather-Golden-Eagle Lion: Joseph, Cardinal Mindszenty, Charles Bickford; Tom Kelley, Paul Kelly; Stephanie Varna, Bonita Granville; Col. Alex Melnikov, Richard Derr; Timar, Barry Kroeger; Mother Mindszenty, Elizabeth Risdon; Commissar Belov, Roland Winters; San-dor Deste, John Banner; Jeno, Alfred Linder.

IROQUOIS TRAIL, THE—Reliance-UA: Hawkeye, George Montgomery; Marion Thorne, Brenda Marshall; Capt. West, Glenn Langan; Capt. Brownell, Reginald Denny; Sagamore, Monte Blue; Ogane, Sheldon Leonard; Col. Thorne, Paul Cavanagh; Gen. Johnson, Holmes Herbert; Lieut. Blakeley, Dan O'Hirlihy; Tom Cutler, Don Gerner; Gen. Montcalm, Marcel Gourmet; Adjutant Dickson, Arthur Little Jr.; Ma Cutler, Esther Somers; Sam Girty, John Doucette.

KEY TO THE CITY—M-G-M: Steve Fisk, Clark Gable; Clarissa Standish, Loretta Young; Duggan, Frank Morgan; Sheila, Marilyn Maxwell; Les Taggart, Raymond Burr; Sgt. Hogan, James Gleason; Judge Silas Standish, Lewis Stone; Mayor Billy Butler, Raymond Walburn; Miss Unconscious, Pamela Britton; Mrs. Butler, Zama Cunningham; Clerk, Clinton Sundberg; Emmy, Marion Martin; Emmy's Husband, Bert Freed; Council Chairman, Emory Parnell; Liza, Clara Blandick.

MOTHER DIDN'T TELL ME—20th Century-Fox: Jane, Dorothy McGuire; Dr. William Wright, William Lundigan; Katie, June Havoc; Dr. Mike Bell, Gary Merrill; Mrs. Wright, Jessie Royce Landis; Helen Porter, Joyce MacKenzie; Dr. Bruce Gordon, Lief Erickson; Suki, Reiko Sato; Johnny, Anthony Cobb; Sally, Tracy Cobb; Mildred Tracy, Georgia Backus; Minister, Everett Glass; Dr. Tod Morgan, Michael Brandon; Faith Morgan, Mary Bear; Dr. Tracy, Larry Keating; Mrs. Hadley, Jean "Babe" London; Dr. Harold Jones, Wilton Graff.

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ULE TRAIN—Columbia: Gene Autry, Gene Au-
y; Smoky Argyle, Pat Buttram; Carol Bannister,
eila Ryan; Sam Brady, Robert Livingston; Clayton
odges, Frank Jaquet; Barber Mulkey, Vince Bar-
tt; Skeeter, Syd Saylor; Bud, Sandy Sanders;
eg" Rollins, Gregg Barton; Latigo, Kenne Dun-
n; John MacKnight, Roy Gordon; Chalmers, Stan-
y Andrews; Bancroft, Robert Hilton; Bradshaw,
ob Wilke; Judd Holbrook, John Miljan; Bill Cum-
ings, Robert Carson.

EVADAN, THE—Columbia: Andrew Barkley;
andolph Scott; Karen Galt, Dorothy Malone; Tom
anner, Forrest Tucker; Jeff, Frank Faylen; Edward
alt, George Macready; Dyke Merrick, Charles
emper; Bart, Jeff Corey; Bill Martin, Tom Powers;
ndy, Jock O'Mahoney; Deputy Morgan, Stanley
ndrews; Tex, James Kirkwood; Mama Lit, Kate
rain Lawson; Rusty, Olin Howlin.

EVER FEAR—Young-Lupino-Eagle Lion: Carol
Williams, Sally Forrest; Guy Richards, Keefe Brass-
le; Len Randall, Hugh O'Brian; Phyllis Townsend,
ve Miller; Dr. Middleton, Larry Dobkin; Josie, Rita
upino; Walter Williams, Herbert Butterfield; Red
awson, Kevin O'Morrison; Dr. Taylor, Stanley
axman; Mr. Brownlee, Jerry Housner; Carlos,
ohn Franco.

UR VERY OWN—Goldwyn: Gail, Ann Blyth;
huck, Farley Granger; Joan, Joan Evans; Lois Mac-
alay, Jane Wyatt; Mrs. Lynch, Ann Dvorak; Fred
lacaulay, Donald Cook; Penny, Natalie Wood;
rank, Gus Schilling; Zaza, Phyllis Kirk; Violet,
essie Grayson; Bert, Martin Milner; Gwendolyn,
ita Hamilton; Mr. Lynch, Ray Teal.

UTSIDE THE WALL—U-I: Larry Nelson, Rich-
rd Basehart; Charlotte, Marilyn Maxwell; Celia,
igne Hasso; Ann Taylor, Dorothy Hart; Gus Wor-
er, Joseph Payne; Stoker, John Hoyt; Garth,
lenry Morgan; Chaney, Lloyd Gough; Latzo, Mickey
nox.

ERFECT STRANGERS—Warners: Terry Scott,
inger Rogers; David Campbell, Dennis Morgan;
ena Fassler, Thelma Ritter; Isobel Bradford, Mar-
alo Gillmore; Robert Fisher, Anthony Ross; Timkin,
loward Freeman; Harry Patullo, Alan Reed; Judge
yron, Paul Ford; Bailiff, Harry Bellaver; Lester
ubleby, George Chandler; John Brokaw, Frank Con-
n; Lyle Pettijohn, Charles Meredith; Eileen March-
r, Frances Charles; Mrs. Moore, Marjorie Bennett;
istrict Attorney, Paul McVey; Mary Travers, Edith
vanson; Defense Attorney, Whit Bissell; John
imon, Sumner Getchell.

IONEER MARSHAL—Republic: Ted Post, Monte
ale; Huck Homer, Paul Hurst; Susan Forester, Nan
eslie; Clip Pearson, Roy Barcroft; Bruce Burnett,
amian O'Flynn; Larry Forester, Myron Healey;
arvey Masters, Ray Walker; Elliott, John Hamilton;
artender, Clarence Straight; Rodney, Robert Wil-
ams.

IDING HIGH—Paramount: Dan Brooks, Bing
rosby; Alice Higgins, Coleen Gray; J. L. Higgins,
harles Bickford; Margaret Higgins, Frances Gif-
rd; Prof. Pettigrew, Raymond Walburn; Happy
McGuire, William Demarest; Whitey, Clarence
luse; Edna, Margaret Hamilton; Eddie Morgan,
ouglass Dumbrille; Stable Owner, Percy Kilbride;
ee, Ward Bond; Erickson, Charles Lane; Jockey
Williams, Frankie Darro; Whitehall, Paul Harvey,
athilda Winslow, Marjorie Lord; Mary Early, Mar-
orie Hoshelle; Henry Early, Rand Brooks; Arthur
Winslow, Willard Waterman; Racing Sec'y., Jimmy
leason; Joe, Dub Taylor.

UNDOWNERS, THE — LeMay-Templeton-Eagle
ion: Kid Wichita, Robert Preston; Tom Cloud, Rob-
rt Sterling; Sam Beard, Chill Wills; John Gaul,
ohn Litel; Mrs. Boyce, Cathy Downs; Boyce, Jack
lam; Elmer Gaul, Don Haggerty; Fletcher, Stanley
rice; Turkey, Clem Fuller; Strake, Frank Cordell;
atson, Dave Kashner; Jeff Cloud, John Barrymore
r.

HIRD MAN, THE—Korda-Selznick: Martins,
oseph Cotten; Anna, Valli; Harry, Orson Welles;
alloway, Trevor Howard; Paine, Bernard Lee;
urtz, Ernst Deutsch; Winkel, Erich Ponto; Popesco,
iegfried Breuer; Crabbin, Wilfrid Hyde-White;
arry's Porter, Paul Hoerbiger; Anna's Old Woman,
ledwig Bleibtreu; Hansel's Father, Frederick
chreicker; Hansel, Herbert Halbik; Winkel's Maid,
enny Werner; Kurtz's Mother, Nelly Arno; Brod-
ey, Alex Chesnakov; Barman (Casanova), Leo
ieber.

HEN WILLIE COMES MARCHING HOME—
0th Century-Fox: Bill Kluggs, Dan Dailey; Yvonne,
orinne Calvet; Marge Fettes, Colleen Townsend;
a Kluggs, William Demarest; Charles Fettes, James
ydon; Mayor Adams, Lloyd Corrigan; Mrs. Kluggs,
velyn Varden; Bandmen, Kenny Williams, Les
lark; Mr. Fettes, Charles Halton; Mrs. Fettes,
lae Marsh; Briggs, Jack Pennick; M. P. Kerrigan,
ickey Simpson; Maj. Bickford, Frank Pershing;
I. P. Sherve, Don Summers; Lt. Commander Crown,
il Herman; Pierre, Peter Ortiz; Bartender, Luis
lberni; Pilot, John Shulick; Naval Officers, Clarke
ordon, Robin Hughes; Mrs. Barnes, Cecil Weston;
oe, Harry Tenbrook; Sgt. Wilson, Russ Clark; Judge
ate, George Spaulding; Reporter, James Eagles.

OUNG MAN WITH A HORN—Warners: Rick
artin, Kirk Douglas; Amy North, Lauren Bacall;
o Jordan, Doris Day; Smoke Willoughby, Hoagy
armichael; Art Hazzard, Juano Hernandez; Phil
orrison, Jerome Cowan; Marge Martin, Mary Beth
ughes; Galba, Nestor Paiva; Rick (as a boy), Orley
indgren; Jack Chandler, Walter Reed.

You'll look more beautiful
than you really are

PAN-CAKE* by MAX FACTOR

creates fashion's new

dramatic make-up effect



Angela Lansbury

in Metro-Goldwyn-Mayer's

"The Red Danube"

FASHION adores the new, provocative make-up effect
that Max Factor's Pan-Cake Make-Up creates...In just
seconds, new, utterly feminine complexion beauty is
yours. Pan-Cake instantly conceals a drab, blemished
complexion that may often mar your natural beauty,
and you know that with Pan-Cake, your new make-up
effect stays lovely hours longer. Pan-Cake guards
against dryness, helps keep your complexion soft,
smooth, young-looking. Apply Pan-Cake sparingly for
sheerest, porcelain-fine complexion beauty.



Pan-Cake, the original cake make-up by

Max Factor

HOLLYWOOD

Max Factor invites you to try Pan-Cake:

Discover the reason more women use Pan-Cake than
any other make-up in the world. You will receive a
trial-size Pan-Cake in your correct Color Harmony
Skin Tone...your personally prescribed Complexion
Analysis and Color Harmony Make-Up Chart...
plus "The New Art of Make-Up", 32-page
color-illustrated booklet, all by Max Factor.

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FILL IN AND CHECK CAREFULLY THE INFORMATION CHART BELOW AND MAIL

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Please send me your exciting Pan-Cake offer. I enclose
10¢ in coin to help cover cost of postage and handling.

Name _____

PLEASE PRINT NAME AND ADDRESS

Address _____ Age _____

City _____ Zone _____ State _____

COMPLEXION	EYES	HAIR
Fair ☐	Blue ☐	BLONDE
Creamy ☐	Gray ☐	Light ☐ Dark ☐
Medium ☐	Green ☐	BRUNETTE
Ruddy ☐	Hazel ☐	Light ☐ Dark ☐
Sallow ☐	Brown ☐	BROWNETTE
Freckled ☐	Black ☐	Light ☐ Dark ☐
Olive ☐		REDHEAD
Deep Olive ☐		Light ☐ Dark ☐
	LASHES (Color)	GRAY HAIR
SKIN: Normal ☐	☐ ☐ ☐	Check here ☐ also check
Dry ☐ Oily ☐	Light Med. Dark	former hair coloring above

550-4P

*Pan-Cake (trademark) means Max Factor Hollywood Cake Make-Up



In the money: Raymond Walburn, Coleen Gray, Bing Crosby are winners in poignant story of *Broadway Bill*

✓✓ (F) Riding High (Paramount)

FOOT-LOOSE but not exactly fancy-free. That describes Bing Crosby in this song-sprinkled racetrack romance based on a Mark Hellinger story.

With engaging aplomb Bing accepts the homage of two lovely ladies. There's Frances Gifford as the snooty hothouse beauty to whom he is betrothed; and there's her fresh-as-a-daisy sister, Coleen Gray, who carries a terrific torch for him. But Bing is so horse-happy and so set on entering *Broadway Bill* in the Derby, that he gives Coleen the big brother treatment.

A choice supporting cast features, among others, Charles Bickford, Raymond Walburn, William Demarest, Clarence Muse, Percy Kilbride.

Your Reviewer Says: A safe bet.

✓½ (A) Young Man with a Horn (Warners)

HOT music and lukewarm love are the ingredients of this one. It's a long sad tale about the rise and fall of a trumpet player.

Kirk Douglas is believable as the chap whose music is his life. Lauren Bacall is unbelievable as a *femme fatale*. A mean and moody gal, she is bad medicine for Kirk who mistakes her sass for class. On the other hand, Doris Day, a nice normal blues singer, is just right for him. Hoagy Carmichael really registers as a piano-playing pal. Juano Hernandez brings warmth to the role of a jazz artist. Young Orley Lindgren appealingly portrays Douglas as a boy.

Based on Dorothy Baker's novel, the story goes offbeat but the music is strictly in the groove.

Your Reviewer Says: It hits a blue note.



Wartime whimsy: Corinne Calvet provides the French touch to *Sad Sack* Dan Dailey's army trials and errors

✓✓ (F) When Willie Comes Marching Home (20th Century-Fox)

THE misadventures of a small-town boy, who becomes a war hero in spite of himself, are entertainingly recounted here.

Dan Dailey cuts a comical figure as the first to enlist in *Punxatawney*, U. S. A. Because he's an expert aerial gunnery instructor, Dailey is kept at a training camp near his home town. In vain he pleads to be sent overseas so folks will stop calling him a slacker. When he finally gets the green light, things begin to pop with a vengeance.

Corinne Calvet is everything a female spy should be; Colleen Townsend keeps the home fires burning. William Demarest, James Lydon, Evelyn Varden head a satisfactory supporting cast.

Your Reviewer Says: War's lighter side.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Good ✓ Fair
F—For the whole family A—For adults



Doomed: Pamela Britton and Carol Hughes make Edmond O'Brien's life lively before he is marked for death

✓✓ (A) D. O. A. (Popkin-UA)

HERE'S a suspense thriller with a novel twist. The murdered man tracks down his own killer before succumbing to the effects of a slow-working but deadly poison.

As the chap marked for death, Edmond O'Brien dominates the picture. Frantically seeking the poisoner and the reason for his act, O'Brien discovers that a shipment of iridium is the key to the mystery. Pamela Britton is sympathetic as O'Brien's secretary-sweetheart; Luther Adler makes a convincing scoundrel and Neville Brand is his sadistic henchman.

It will be giving away no secrets to reveal that "D. O. A."—the term applied by the Police Department's Homicide Division—stands for "dead on arrival." It could also mean "dark, ominous, arresting."

Your Reviewer Says: An unusual whodunit.



Under oath: Love crashes the jury on which Anthony Ross, Dennis Morgan and Ginger Rogers serve

✓✓ (A) Perfect Strangers (Warners)

GINGER ROGERS and Dennis Morgan serve as jurors in this interest-filled courtroom drama.

They must try a man accused of killing his wife in order to marry his secretary. During the trial the jury is kept in a hotel, isolated from the outside world. Constantly thrown together, Ginger and Dennis fall in love but there is a serious stumbling block to their happiness. Morgan is married and the father of two children while Ginger is separated from her husband. Thus, they are faced with two grave decisions—their own fate along with that of the man on trial.

The jury has its quota of "characters," among them Thelma Ritter, Margalo Gillmore, and Anthony Ross. It's Ginger, however, who rates applause for a performance which really rings true.

Your Reviewer Says: Hearts on trial.

✓½ (A) The Glass Mountain (Renown-Eagle Lion)

BITAIN sends us a unique, foreign-flavored romance with operatic trimmings.

Italian actress Valentina Cortesa is the brunette charmer who bewitches talented English composer Michael Denison. But he is already wed to Dulcie Gray. While trying to decide which woman he really loves, Denison composes an opera based on the picturesque legend of the Glass Mountain.

As a girl who flouts convention to follow the dictates of her heart, Cortesa turns in a vivid performance. Denison is lean and likable. Dulcie Gray brings sincerity to her role. Opera sequences are splendidly sung by Tito Gobbi.

Your Reviewer Says: For that romantic mood.

(Continued on page 108)

Stage

For Complete Casts of Current Pictures See Page 26

For Best Pictures of the Month

and Best Performances See Page 113

For Brief Reviews of Current Pictures See Page 18



**CLIFTON
WEBB**

THAT BELVEDERE MAN
IS THE NEW FATHER
OF HIS COUNTRY!

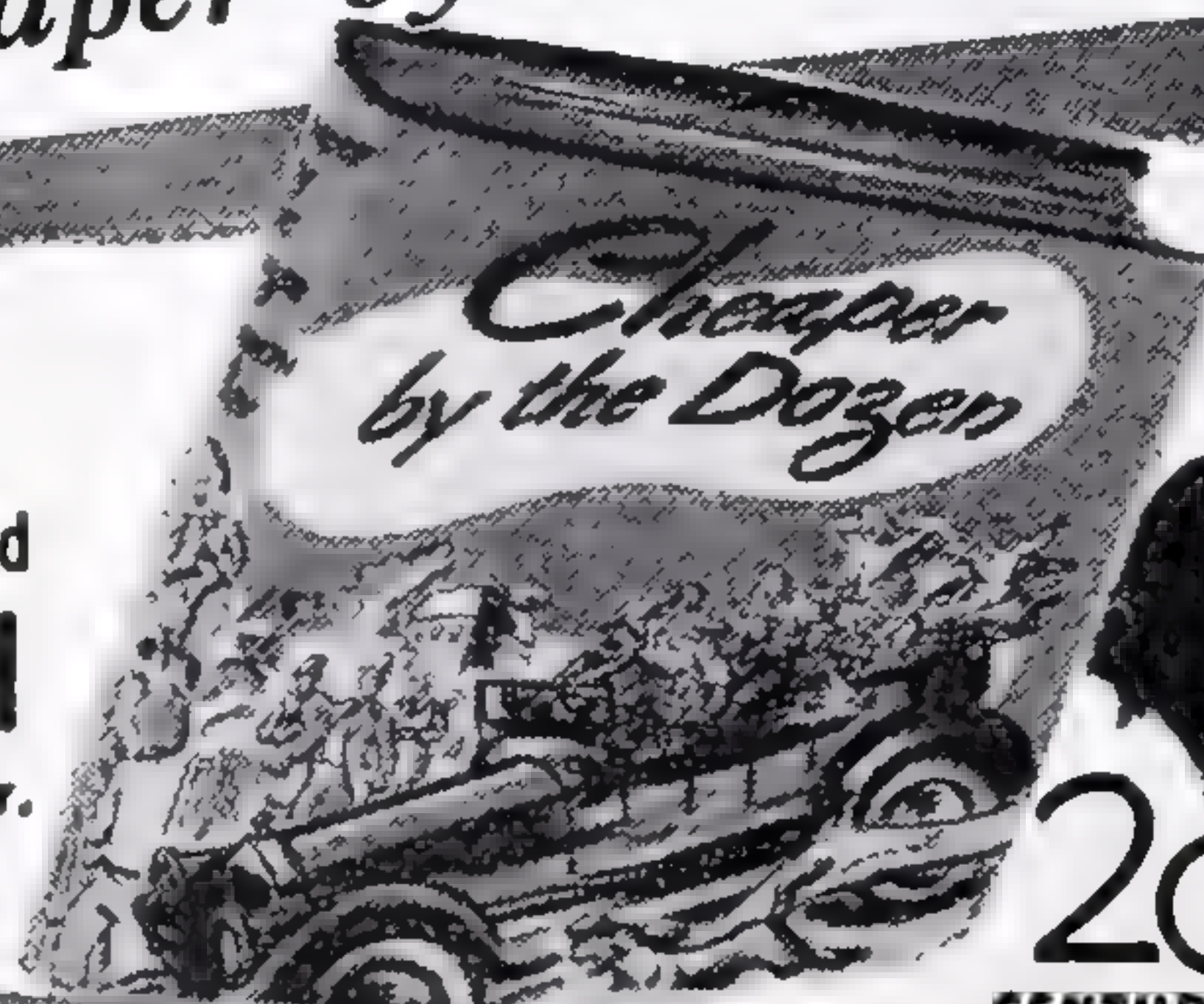
**JEANNE
CRAIN · LOY**

*"In this, my greatest performance,
I was not entirely alone!" - Belvedere*

CHEAPER BY THE DOZEN
TECHNICOLOR

*Reading from laugh to riot, it's the fabulous and numerous Gilbreth family—with that Belvedere man at the controls (all the time)! Their exploits in the best-beloved Book-of-the-Month proved that all that's best in life is much more wonderful—and *cheaper by the dozen!**

with
Betty Lynn · Edgar Buchanan · Barbara Bates · Mildred Natwick · Sara Allgood
Directed by **WALTER LANG** · Produced by **LAMAR TROTTI**
Screen Play by Lamar Trotti · Based on the Novel by Frank B. Gilbreth, Jr.
and Ernestine Gilbreth Carey



**20th
CENTURY-FOX**



MOVIES COST TOO MUCH

WHEN you buy a new book you pay no federal excise tax. When you rent a sailing boat, pay green fees or buy fishing tackle, you pay no federal excise tax, either.

Yet, the same high twenty per cent excise tax that is levied on luxuries like mink coats, perfumes and diamond rings is imposed on movie admissions. If your movie ticket costs fifty cents, you must leave sixty cents at the box office window.

The excise tax on movie admissions came into being in 1943, when we were at war. There were many, even then, who protested that this tax was unfair, contrary to the modern taxation theory which holds that ability to pay governs liability. Movies, after all, are mass entertainment. But 1943 was a time of emergency, so nothing was done about it.

It no longer is a time of emergency. But the twenty per cent tax on movie admissions remains. In 1945, both the House of Representatives and the Senate agreed that luxury taxes should be removed. But before the date set for this repeal, there was a change in the control of Congress. And one of the first actions of the 80th Congress was to reimpose excise taxes. This means, of course, that unless public pressure is brought to bear on the new 81st Congress, these taxes will go on and on.

If you think a twenty per cent tax on movie admissions is unfair, write to your Representative and to your Senator now.

Fred Sammis

BABIES—HOLLYWOOD'S

by *Elsa Maxwell*

Hollywood views motherhood with mixed emotions—



Since daughter Deborah's arrival, many think Joan Fontaine is much more fascinating off screen than she is on



Daughters Lindsay and Candy anchored Betty Hutton as a woman but the public misses the bombshell Betty of old

BABIES cost movie stars dearly.

Shirley Temple hasn't had a good picture since Linda Susan was born. Which means that Shirley's adult career—never equal to her early success—is at a low ebb.

Even in the days before Liza, Judy Garland never was any Rock of Gibraltar from the point of view of physical endurance or temperament. Granted. But lately, certainly, Judy is less dependable as a human being and less popular as a star.

Deanna Durbin's down-grade began with the birth of her Jessica, four years ago, after Deanna had established herself as an adult star.

For Bette Davis, motherhood proved catastrophic. Bette's daughter, Barbara, will be three years old this May. In the last three years, Bette

MOST EXPENSIVE LUXURY

for when the stork flies down the chimney, star careers often fly out the door



Judy Garland worries more about Liza's appearance than she does about her own



Deanna's success commanded a star figure till she gave it up for family life



As a mother Shirley needs no coaching but "A Kiss for Corliss" was recalled

has made "Winter Meeting," "June Bride" and "Beyond the Forest." These pictures have broken no records at the box office and in them Bette has been no contender for an Academy Award.

Betty Hutton has changed as a woman and as an actress.

Joan Fontaine has gone off in popularity since Deborah came along.

I could go on and on. . . .

I have nothing against motherhood. Let me make *that* very clear. Motherhood, undoubtedly, is the greatest experience that could come to any woman; infinitely more gratifying and important than being a star. Which, of course, is why it affects careers so adversely. When a lady has a baby her ego becomes sublimated. No longer does she have any overpowering need to show off as an actress. Her flesh and blood creation far (Continued on page 80)

On Easter I Remember...

by Ann Blyth

... to believe in those things I cannot see or feel—and to have faith like my mother's, that could not be conquered by pain

WITHOUT some faith, I doubt we could live. It weakens sometimes, under strain, our faith. But at Easter, when all the world demonstrates resurrection with springtime, our faith, too, should rise again.

On this sacred day my mother seems near. A gay woman who held the spirit of Easter in her heart the whole year through, she had the most faith of any person I have ever known.

It is because of faith that I succeeded in becoming a movie actress at all . . . That I do have the use of two legs now . . . That after breaking my back, I walk again . . . And that, since losing my mother I have been able to go on working. . . .

That I should become an actress someday was, from my childhood, our burning dream. My mother was always standing by, soothing away the small disappointments that seemed so tragic then. When I tried for a radio role and lost it there was her wonderful Irish smile. "Don't worry, my darling. It will all come. You must believe this. Just have more faith." And she would go to St. Boniface, that wonderful little Italian church in our neighborhood on the East Side, and pray for my success and future happiness.

We were poor those early days in New York. Poor materially, but blessed with a household enriched by her humor and hospitality. My mother made guests so warmly welcome I'm sure they never knew that poverty, too, was our constant visitor.

My mother worked very hard. What we lacked in money she made up in ingenuity. She was gifted with her hands. A wonderful cook. An excellent seamstress. For a time she worked in a beauty parlor to support my older sister and me. She took in laundry for a few select customers who brought her their finest linens when they saw how beautifully she could iron. I was one of the best-dressed children in the neighborhood. With a few cents, she bought hat frames at the dime store, picked up a flower here, a bit of brim and a feather there . . . she made hats that couldn't be duplicated in the finest of stores for less (Continued on page 72)



Ann Blyth

In the light of faith:
Ann Blyth is in
"Our Very Own"

Ornitz





"I like Diana better than any other woman I know," says Kirk

DIVORCE IS A PRIVATE AFFAIR

Marriage isn't for them, they say.

by *Louella O. Parsons*

But even though Diana has
sued for divorce, the Kirk Douglasses
still act like people in love



With his two sons, Joel, age three, Michael, age five. Diana and Kirk are determined that divorce will not rob the boys of their father

IN ALL MY years of analyzing Hollywood marriage smash-ups, I have never been more puzzled than I am by the divorce of Kirk and Diana Douglas.

There are many people who rate themselves happily married but who do not find one another as stimulating, as much fun to be with, as Kirk and Diana who have just sued for divorce!

Right up to the time Diana suddenly took herself into a Los Angeles court to tell it to the judge, she and Kirk and their two sons Michael and Joel had been sharing the family house up in Laurel Canyon. She and Kirk had been having dates, too, two and three nights a week.

I could understand the whole thing better if they quarreled violently from time to time, then kissed and made up; if they had, like so many (Continued on page 70)



Kirk admits, "I am the loneliest guy in the world since 'Champion.'" His new film is "Young Man with a Horn"



DIETING is one of Hollywood's most serious problems. The stars must keep down to a perfect weight and, at the same time, have maximum energy.

Recently, the news was widely printed that a star had "taken off fifteen pounds in ten days and was back to normal weight for the start of her new film."

Photoplay was deluged with requests for this star's diet. The editors did not fill the requests, knowing that this star had collapsed on the set the first day her new film was in production and had been away from the studio, under a doctor's care, for two weeks.

"No more freak diets!" Once again, this cry went up from the Hollywood producers who face a prohibitive increase in overhead when production is delayed (*Continued on page 99*)

Medium of beauty: Joan Caulfield is 5' 5" tall, weighs 110 lbs., has 35½" bust, 25" waist, 35½" hips

Short and sweet: Anne Baxter, 5' 4", weighs 112 lbs., has 34" bust, 24" waist, 35" hips

Smith



Smith

photoplay
presents
the new

HOLLYWOOD



Height of loveliness: Esther Williams, 5' 7" tall,
123 lbs., has 36" bust, 26½" waist, 35" hips

Contours of charm: Arlene Dahl, a luscious 5' 7",
118 lbs., has 35" bust, 22½" waist, 35" hips



Apger

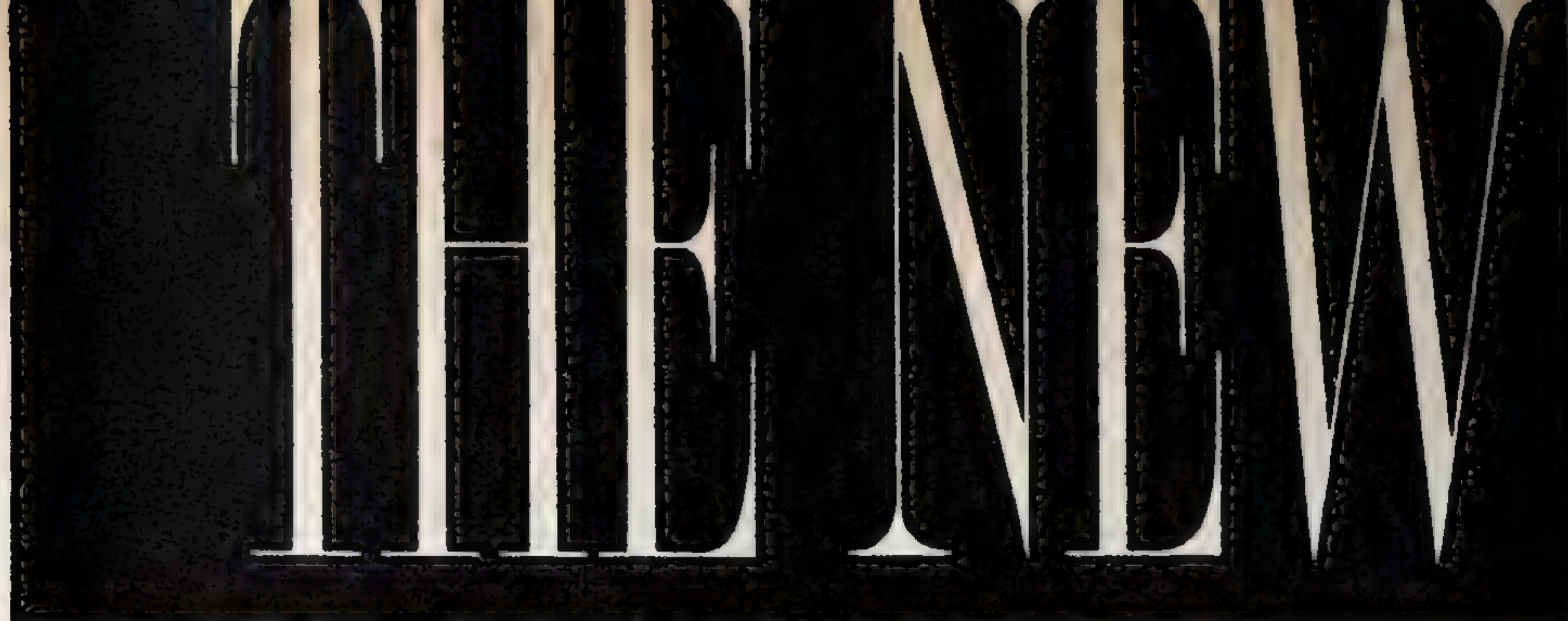


Apger

DIET

with
your questions
answered by
Johns Hopkins Hospital

here it is . . .



sunday

monday

tuesday

Six to eight glasses of water every day between meals

breakfast			
	sunday	monday	tuesday
	Unsweetened fruit juice Wheatena (no sugar) Milk • Toast Butter or margarine Black coffee or clear tea	Orange juice Egg Toast Butter or margarine Black coffee or clear tea	Tomato juice Toast Butter or margarine Egg if desired Black coffee or clear tea
luncheon			
	sunday	monday	tuesday
	Vegetable soup Scrambled egg Tomato salad (vinegar dressing) Fruit cup (unsweetened) Milk	Bouillon Cheese sandwich (rye bread) Fruit salad Milk	Cold roast beef (fat cut off) Cauliflower, celery and beet salad Dill pickle Pears—canned in water—unsweetened
dinner			
	sunday	monday	tuesday
	Roast beef (no gravy and all fat cut off) Potato—baked—with salt and pepper Broccoli Carrot sticks Baked apple (no sugar, no cream) Black coffee or clear tea	Broiled lamb chop (cut off all fat) Carrots and mushrooms Green salad—pimento dressing Grapefruit Black coffee or clear tea	Baked ham (no gravy—cut off all fat) String beans (cooked with smoked salt and celery seeds) Cucumber slices or lettuce with vinegar Fresh fruit Black coffee or clear tea

your
diet

questions answered by **Johns Hopkins Hospital**



What diet can those of our readers in normal health follow safely for a quick reduction of weight?



There is no reducing diet that is both rapid and safe. It is dangerous to lose more than two pounds a week. It is also useless because a certain amount of weight lost rapidly comes back rapidly, so the woman who starves herself into losing five pounds a week is torturing herself to no purpose.



What do you mean by "dangerous"?



If you are overweight, what you need to lose is body fat. It is a peculiarity of body fat that it cannot be taken off quickly. The average person cannot lose more than about two pounds of body fat a week, no matter how much weight is lost. If weight is lost more quickly than a maximum of two pounds a week, it means that water and probably vital tissues have been lost.



HOLLYWOOD DIET

wednesday

thursday

friday

saturday

Six to eight glasses of water every day between meals

Tangerine
Shredded wheat biscuit
(toasted, with part of
your butter allowance)
Black coffee or clear tea

Orange slices
Farina or rye toast with
your butter allowance
Black coffee or clear tea

Apple juice
(unsweetened)
Egg • Toast
Butter or margarine
Black coffee or clear tea

Grapefruit juice
Egg
Toast
Butter or margarine
Black coffee or clear tea

Omelet with mushrooms
Celery, radish roses
Toast (dark bread)
Butter or margarine
Unsweetened apple-
sauce or other fruit
Milk

Bouillon • Green
pepper, carrot, raw
cabbage, hard-
boiled egg salad,
lemon, salt and mus-
tard dressing
Fresh fruit • Milk

Fish Chowder (milk)
Relishes—dill pickles,
radishes, carrot sticks
Crackers (whole wheat
or enriched)
Grapes or unsweetened
fruit

Chicken and celery
salad with non-fat
dressing
Spiced beets
Fresh fruit
Milk

Broiled liver
Onion rings
Asparagus tips
Grapefruit salad or
lettuce
Gelatin sweetened
with saccharine and
fresh fruit
Black coffee or clear tea

Stewed chicken with all
fat skimmed off
Unthickened gravy
Cauliflower, spinach
Lettuce heart
Fresh pears
Coffee or clear tea

Broiled salmon steak
Baked potato
Coleslaw
Apricots
(unsweetened)
Black coffee or clear tea

Consomme
Broiled ground steak
Baked squash or egg-
plant cooked with
bouillon cubes
Salad (with fresh dill
vinegar and chives)
Peaches (unsweetened)
Black coffee or clear tea

Q What is meant by "vital tissues"?

A Lean tissues such as that in the muscles. If you lose more than the safe margin of two pounds a week, it means that you are losing, not fat, but muscle, liver, heart, etc., just as if you had typhoid fever.

Q Is loss of vital tissues really harmful if I do not go to extremes—say if I lose four pounds a week?

A Yes. If you do not give vital tissues enough food, and of the proper variety, you will lose weight also lose vitality, stamina and good health.

(Continued on page 103)

THE New Hollywood Diet is our adaptation of the Basic Seven Foods diet which Miss Janette Carlsen, Dietitian in Charge at Johns Hopkins Hospital, compiled for Photoplay. It contains the essential foods a normal person needs daily for health and peak efficiency.

For the first week of this diet it is recommended that you eat all you wish at each meal. No jam, sweets or alcohol and no food between meals is permitted.

During the second week and thereafter it is recommended that other vegetables in Group Three (see page 44) be substituted for potatoes. Less bread, also, should be eaten; but some bread is advised, and do not cut out the butter allowance of a tablespoonful daily.

The average loss of weight will be two pounds a week. If your loss is less than this and you are in good health, the size of your portions should be reduced.

When you have lost the required number of pounds, you will find that you will retain your ideal weight and, at the same time, enjoy maximum health and energy with the Basic Seven Foods diet on page 44.



I

TOOK THE

HOLLYWOOD DIET

A famous Hollywood actress steps off the scales to give you these star facts.

In one week she discovered there was more to this diet than reducing

BEING a motion picture actress is an exacting job. The hours are long. When I'm working I get up at 6 a. m. and I rarely leave the studio before 6 p. m. In freezing weather I may work clad in chiffon. One day I may stand for hours in the pouring rain. The next day I may spend hours under a blazing sun. All of this is part of my job. And don't think I'm complaining. I love it.

However, a routine of this kind demands health. I've long worked at keeping healthy. I've exercised regularly. I've eaten sensibly, aware that a well-rounded diet is vital if I am to keep well.

Recently, this diet was recommended to me. I am normally slender. However, I lost two pounds the first week I undertook this diet. Now the Basic Seven Foods Diet which Janette Carlsen, Dietitian in Charge of the Johns Hopkins Hospital, compiled for Photoplay keeps my weight on an even keel. It also gives me the maximum degree of health and energy that my working schedule demands.

A most important health item is, I believe, a good breakfast. And a good breakfast is what I eat. None of this orange juice and coffee for me.

For my latest Columbia picture, "The Killer That Stalked New York," I could, for script purposes, wear only a short fur jacket over a blouse and skirt. The weather was freezing. I felt cold. But, wonder of wonders, (Continued on page 107)



BY EVELYN KEYES



Beauty in proportion: Evelyn Keyes, 5'4" tall,
weighs 114 lbs., has 35½" bust, 25½" waist, 35" hips.
She's in "The Killer That Stalked New York"

To keep your ideal weight
and to improve your health
and energy, we recommend . . .

THE BASIC



THERE are certain foods which your body requires daily if you are to enjoy a maximum degree of health and energy. A diet which fails to include these foods, whether it is for reducing or the maintenance of an ideal weight, obviously deprives your system of some of those properties which it requires.

Here, Miss Janette Carlsen, Dietitian in Charge at the famous Johns Hopkins Hospital, offers a weekly diet. To vary this diet you may substitute any food she suggests for any other food listed here in the same group. You may not, however, substitute food in one group for food in any other group—even though they appear to be similar.

GROUP 1

Leafy, Green and Yellow Vegetables
(raw, cooked, canned or frozen) one
or more servings daily

Asparagus, Beans (green), Beans (lima), Broccoli, Brussels sprouts, Cabbage (green or red), Chard, Collards, Endive (green), Escarole, Kale, Lettuce (leaf), Mustard greens, Okra, Peas (green), Peppers, Spinach, Turnip greens, Other greens including salad greens, Carrots, Pumpkins, Squash (winter yellow), Sweet potatoes.

GROUP 2

Citrus Fruits and other high vitamin C foods (one or more servings daily)

Grapefruit, Grapefruit juice, Kumquats, Lemons, Limes, Oranges, Orange juice, Tangerines, Tomatoes, Tomato juice, Cantaloupes (muskmelons), Pineapples (raw), Strawberries (raw).

A large serving of the following vegetables may be substituted for the fruits above: Cabbage (raw), Salad greens, Peppers (green, raw), Turnips (raw).

GROUP 3

Potatoes and other vegetables and
fruits (raw, cooked, canned, frozen,
dried) two servings daily

Artichokes, Beets, Cabbage (white), Cauliflower, Celery, Sweet corn, Cucumbers, Eggplant, Leeks, Head lettuce, Mushrooms, Onions, Potatoes, Sweet Potatoes, Parsnips, Radishes, Rutabagas, Salsify, Sauerkraut, Summer Squash, Turnips, Apples, Apricots, Avocados, Bananas, Berries, Cherries, Cranberries, Currants, Dates, Figs, Grapes, Peaches, Pears, Persimmons, Pineapple (canned), Pineapple juice (canned), Plums, Prunes, Raisins, Rhubarb, Watermelons—also other fruits and vegetables not listed elsewhere.

GROUP 4

Milk (whole, skimmed, condensed,
evaporated, dried, buttermilk)

One pint every day (two cups) or one cup, and one of the following as a substitute for the second cup: Cottage cheese (12 ounces), cheddar-type cheese (1 ounce), cream-type cheese (4 ounces), ice cream (two or three scoops).

GROUP 5

Meat, Poultry, Fish, Dried Beans, Dried
Peas, Nuts (fresh, cured or canned)

One serving daily: Beef, Veal, Lamb, Mutton, Pork (except bacon and fat back), Lunch meats, Variety meats (such as liver, heart, kidney, brains, tongue, sweetbreads), Game, Poultry, Fish, Shellfish. Two or more servings a week: Dried beans, Dried peas, Lentils, soybeans, Soya flour and grits, Peanuts, Peanut butter, Nuts of all kinds.

In addition—at least four eggs every week.

GROUP 6

Bread, Flour and Cereals (whole
grain, enriched or restored)
(Some every day)

Breads: Whole-wheat, Dark rye, Enriched, Oatmeal bread, Rolls or biscuits made with whole wheat or enriched flour. **Crackers:** Enriched, Whole-grain, Soya. **Flour:** Enriched, Whole-grain, Corn Meal (whole-grain or enriched), Grits (enriched). **Cereals:** Whole-wheat, Rolled oats, Brown rice, Converted rice, Other cereals, if whole grain or restored.

GROUP 7

Butter or Fortified Margarine (some
every day. One tablespoon is consid-
ered the minimum.)

(Continued on page 107)

SEVEN FOODS DIET

Compiled by **Janette Carlsen**, Dietitian in Charge, Johns Hopkins Hospital

	breakfast	luncheon	dinner
sunday	Pineapple juice Wheatena (milk, sugar) Toast—whole-grain or enriched, butter or margarine Coffee or Tea, if desired	Cream of pea soup Scrambled egg Tomato salad Milk Fruit cup or dessert	Roast beef Mashed potato Broccoli • Carrot sticks Baked apple or dessert Coffee or Tea, if desired
monday	Orange juice • Egg Toast—whole-grain or enriched white Butter or margarine Coffee or Tea, if desired	Bouillon Cheese sandwich Combination fruit salad or dessert Milk	Broiled lamb chop Glazed carrots Tossed green salad Grapefruit half or dessert Coffee or Tea, if desired
tuesday	Tomato juice • Oatmeal (milk, sugar) Toast—whole-grain or enriched white Butter or margarine Coffee or Tea, if desired	Cold roast beef Potato salad Dill pickle Grapes or dessert Milk	Baked ham • String beans Cucumber slices or lettuce with vinegar Fresh pear or dessert Coffee or Tea, if desired
wednesday	Tangerine • Shredded wheat biscuit (milk, sugar) • Toast—whole- grain or enriched white Butter or margarine Coffee or Tea, if desired	Omelet with mushrooms Celery, radishes • Toast— whole-grain or enriched white Applesauce or dessert • Milk	Broiled liver with onion rings • Asparagus tips Grapefruit salad Vanilla ice cream or fruit Coffee or Tea, if desired
thursday	Orange slices • Farina (milk, sugar) Toast—whole-grain or enriched white Butter or margarine Coffee or Tea, if desired	Bouillon Stuffed green peppers Cheese sauce • Tomato slices Pineapple or dessert Milk	Roast Chicken Baked sweet potato Spinach • Lettuce heart with vinegar and oil Baked fresh pears Coffee or Tea, if desired
friday	Apple juice • Wheatena (milk, sugar) Toast—whole-grain or enriched white Butter or margarine Coffee or Tea, if desired	Fish chowder (milk) Relishes—dill pickle, carrot sticks, radishes • Crackers Grapes or dessert Coffee or Tea, if desired	Salmon steak Escalloped potato Coleslaw Apricots or dessert Coffee or Tea, if desired
saturday	Grapefruit juice • Egg Toast—enriched or whole-grain • Butter or margarine • Milk Coffee or Tea, if desired	Chicken salad with toast points Spiced beets or orange sections or dessert Milk	Consomme • Broiled ground steak • Baked squash • Salad greens with vinegar and oil dressing Peaches or dessert Coffee or Tea, if desired

Photoplay's Beauty Editor, Anita Colby,
Brings You Reducing Exercises From Hollywood's

HOLLYWOOD

Exercises demonstrated
by Allene Roberts,
star of "Bomba on
Panther Island"

Exercises for the
waistline
by Jim
Davies
(Paramount)



In sitting position, legs as far apart as possible and toes pointing outward, hands outstretched on level with shoulders, swing body forward, at the same time crossing right hand to left foot. Return to starting position and repeat, this time crossing left hand to right foot. Start with 6 times daily, increase to 24.

Exercises for the waistline
by Terry Hunt

Lie on back, knees bent, feet slightly raised. Swing legs from left to right touching table (or floor) with thigh on each swing, but keeping back and shoulders flat on table. Start with 8 daily, until you're up to 15.



Exercises for the hips
by Mushy Callahan
(Warner Bros.)

This exercise is as effective as it is simple. Mushy suggests you walk on the rug using your hips instead of your legs. This loosens the bones so the weight literally vanishes. Merely sit on the floor and move on your hips, keeping your legs in front of you and using your arms as balance.

Exercises for the hips
by Frankie Van

Sit on floor with legs together and body upright. Clasp your hands behind your neck. Now roll backwards until your back is flat on the floor. Don't let the legs sag; keep a perfect "L" at all times. Now return to starting position. Do this exercise rapidly, fifteen times daily, at first, and increase 5 times a day until you are doing 50.



Exercises for
the bust
by Terry Hunt
(Physical Consultant
to the Stars)

Stand erect, holding towel between your arms which are still level with your hips. Raise towel over your head and behind your back. Return to original position. Inhaling through the nose and exhaling through the mouth as you do this exercise is highly beneficial; do this exercise slowly and keep your elbows rigid. The closer the grip, the harder the exercise. Start with 6 daily, increase to 10.

Exercises for the bust
by Jim Davies

Jim Davies recommends the breast stroke in swimming as the best exercise he knows for producing the beautiful bust. He suggests you do it on a table or a bench—if you can't get to a pool—and hold the chest high. Lie flat, palms downward, fingers touching, thumbs underneath the breast. Push outward as far as you can, stretching hands level to the shoulders; return with circular motion to starting point.

REDUCTION LINE

Secrets from Hollywood's
make-up men and dress
designers on how to make
the most of yourself

Exercises
for the
thigh by
Terry
Hunt



Stand on tiptoes, left foot forward. Kick left leg back and right leg forward. Then kick right leg back and left leg forward. Alternate rapidly to create a "stationary" running movement. Start by doing 10 daily, increase to 25.

Exercises for the thigh by Frankie Van

Stand erect, hands on hips, heels together and toes out. Now rise on your toes and slowly lower your body to a squatting position. Return slowly to the start. If you have trouble balancing at first, use a chair to steady yourself—but make your legs do all the work. 10 times the first day, increase by 2 until you're doing 50.

● Find Your Skin Tone

A good way to determine your skin tone, according to Jack Dawn, M-G-M's high priest of make-up, is to study the shadows inside the bridge of your nose next to your eyes. Some hues are bluish, others pink or tan. Once you find your true skin tone, select the proper make-up to complement it, and stick to it. Be sure, too, that your lipstick, foundation, rouge and nail polish, even the colors in your clothes, blend harmoniously.

● Build on the Right Foundation

A make-up foundation is solely for the purpose of covering a bad skin. If you have perfect skin, forget about a foundation. If you must use a foundation, choose a shade a trifle darker than your skin, but of the same basic tone.

● Two Chins—Too Many

A foundation, according to Bud Westmore, Universal-International's make-up expert, can work miracles in minimizing bad features. To make a double chin less noticeable, he suggests a foundation two shades darker than your normal skin tones. Place this on the second chin. Blend the edges by patting carefully. Then powder sparingly.

● Win by a Nose

If you want to make your nose look smaller, says Frank Westmore of the Warner Brothers' make-up department, use a foundation two shades lighter than the normal skin
(Continued on page 100)

Exercises

for the abdomen

by Frankie Van

(Universal-International)



Sit on stool or box, 15 or 20 inches high. Extend your legs a comfortable distance in front of you and place your feet flat on the floor. Place a weight on your feet to keep them in position. Fold your arms across your chest and bend slowly backward until your head touches the floor. Return to the starting position. Increase from 2 daily, at first, until you're doing 10.

Exercises for the abdomen by Terry Hunt

Lie flat on back. Lift shoulders and legs off the floor, arms stretched out in front of you, striving to touch the uplifted toes. Hold for a few seconds. Return to original position. Inhale through nose as you lower shoulders and legs, exhale through mouth as you lift them. Start with 5, increase to maximum of 10.



"IN A LONELY PLACE"

A new Bogart production—

with Bogie caught between

a blonde, a redhead

and two murders



IN A Lonely Place" presented problems. First, Bogie had to learn to type, mastered this at last with one finger. The rainy season arrived with a deluge that marooned the company and lunch had to be trucked to the set. Finally, the company exhausted their supply of jokes, trying to get Bogie to smile. He wouldn't—says it comes out a leer because of a lip wound he got in the first World War!



A call from a police friend informs struggling screenwriter *Dix Steele* (Humphrey Bogart) that girl who worked with him on screenplay was murdered. He is taken to police court for questioning



Dix and Laurel Gray (Gloria Grahame), a neighbor, meet for first time when she gives police the alibi he needs. They fall in love and Laurel soon realizes Dix is mentally sick, needs help



Dix, at police friend's home, insists on hearing the gory details of the crime. His behaviour arouses the detective's suspicions



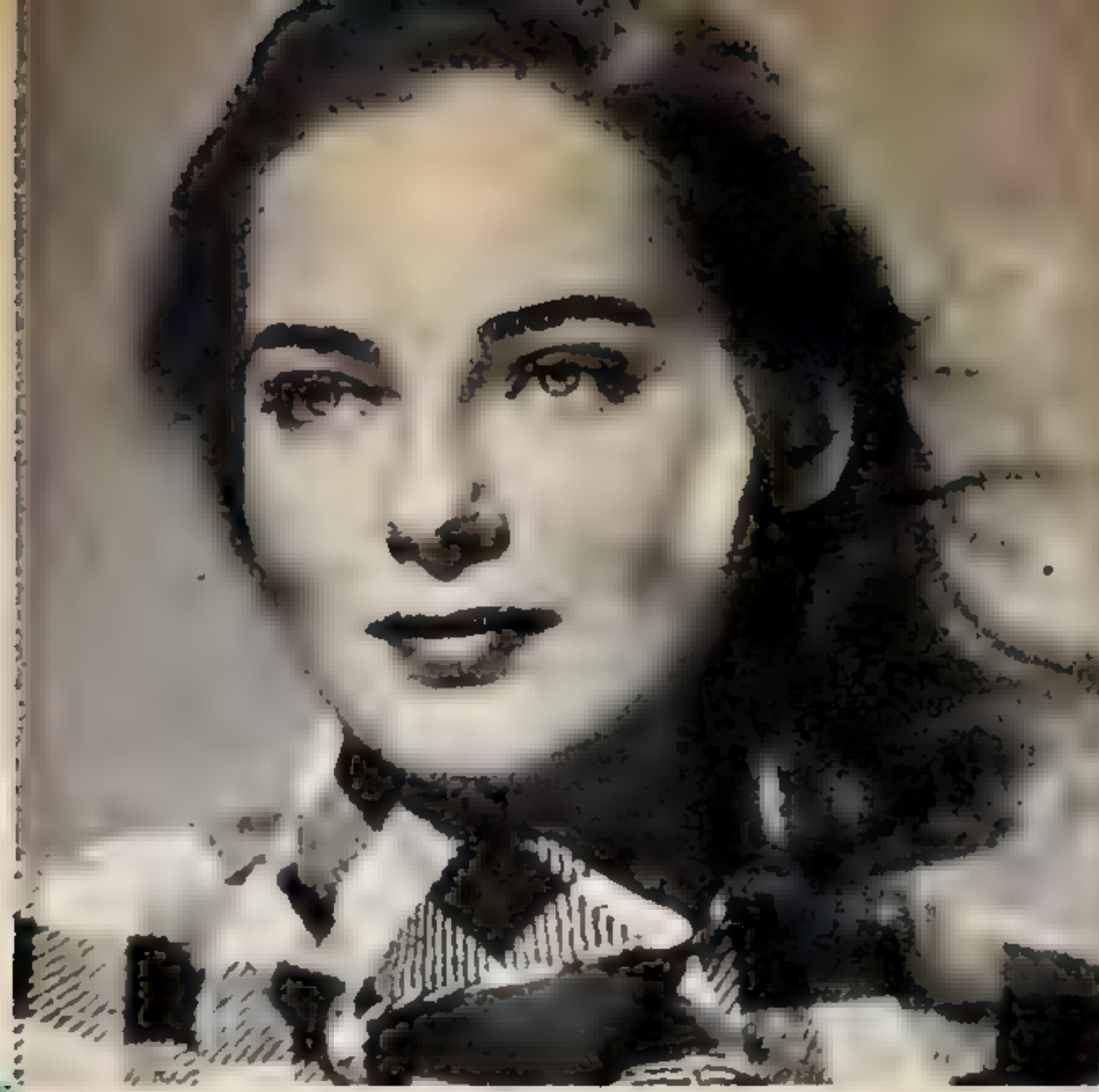
Between periods of frenzied work on his play, Dix broods about Laurel—he knows police are questioning her alibi. He asks her to elope but his violence frightens her and she plans escape



Dix finds Laurel packing. The thought of losing her is too much for him. To his unbalanced mind there is only one way out. He takes it



Yvonne De Carlo



Marta Toren

Howard Duff appears
in "Woman in Hiding"
Fink and Smith →

When you're excit-
ing to look at but re-
laxing to be around
—*THAT'S SEX, GIRLS*

When you give out
with the impression
you're having a high
old time on his
pocketbook level
—*THAT'S SEX, GIRLS*



Ava Gardner



Shelley Winters

When you give a
guy the idea that
you need him for his
superior brain
—*THAT'S SEX, GIRLS*

WHEN a girl is exciting to look at, but relaxing to be around,
that's sex, girls. Or at least it is in my book.

Personally, I like girls who wear suits or sweaters and
skirts and look as though they never go to the beauty parlor,
but who never have a hair too much out of place, either.

I like the bright passionate girls who become career girls.
Purely personally, I prefer them to be connected with show
business, since that's my business and I like to talk about it.
Any person who's been around show business six weeks, and
I've been around considerably better than sixty times that,
knows that hair that's always neat and shining and nails that
never have a chip in the polish and clothes that don't show
creases are the result of care.

So I know that my ideal girls, note that plural, do go to
beauty parlors every few days. Or they give a home per-
manent a regular workout. But (Continued on page 92)



Gloria De Haven

THAT'S SEX,

Girls

BY HOWARD DUFF

as told to Ruth Waterbury



...the aid



of the party

By Kay Mulvey



Bedtime story: Two-year-old Mona Nerney stops by to say goodnight to Liz Scott, Mona, Pat, Barbara Hale



Cutting teeth is easy—on grapefruit, according to Mona, who follows a pencilled line to make a perfect pattern



Television treat: In front, Bob Sterling, Bob Neal, Bill Williams, Pat. In rear, Liz, Mona and Barbara



For Mona's buffet supper of lamb chops and glazed carrots, Liz Scott cut cucumber cups to hold the tossed green salad



Perfect setting for supper is the large Lazy Susan coffee table in front of the fireplace. Pat and Mona couldn't afford everything at once so they built the main part of the house first, with space saved for the dining room later

An Early American farmhouse

gives Mona and Pat a new

lease on life and gives their

friends an excuse for a party

Recipes tested by the Macfadden Kitchen

WHEN is a "surprise party" not a surprise? When it's given by Hollywood's smart young set. They know that all the time and effort spent in keeping the secret from the guest of honor can be used instead toward making the party more successful.

When Elizabeth Scott, Robert Sterling and the Bill Williamses (Barbara Hale), decided to throw a housewarming party for the Pat Nerneys (Mona Freeman), they let Pat and Mona in on their plans.

The Nerneys, who had just moved into the house of their dreams in Pacific Palisades, were delighted, of course, by the idea. Mona insisted on preparing the buffet. The guests, however, still had the pleasure of surprising the young couple with their lovely and practical house gifts.

Liz brought a beautiful scenic watercolor. Bill and Barbara gave a huge copper kettle which fits in wonderfully by the stone fireplace in the yellow-walled living (Continued on page 87)

THESE PRECIOUS



Alan and Sue Ladd.
His next film is
"After Midnight"
Ornitz

THINGS...

BY PAULINE SWANSON

A "doodle" pin led to
this Ladd collection that
is priceless—for some
sentimental reasons

A FEW months ago, Alan Ladd and his wife Sue Carol and their children moved into their new home in Holmby Hills.

A beautiful house, on a commanding site, it symbolizes, dramatically, Alan's dizzying rise. Ten years ago, he was one of the horde of struggling, half-starving, unknown kids trying to get a toe hold in movietown. Now he's at the thinly populated top of the heap reserved for the few who attain stardom.

It symbolizes something more, to those who look closely. In a collection of small precious things given the places of honor in the house is unfolded one of the most heart-warming love stories of Hollywood

On a (Continued on page 96)





A strict diet kept Clark Gable in shape for his public but not even the murderous mixture she brewed could bring back curves Ann Sheridan surrendered for screen success

Being a star has its penalties for Mario Lanza (with wife), for whom spaghetti is becoming just a memory Beer before breakfast was the winning of Ida Lupino's amazing

It's either a feast or
a famine in Hollywood
when stars start count-
ing their calories



TO DIET or not to diet—that's always been the top Hollywood question—whether 'tis nobler to suffer pangs and look well on the screen or to miscount the calories and die as a performer. On the other side of the career-killing scale, in these lusty, busty days, it's just as dangerous to be too skinny.

The lengths to which the stars have gone in order to shed those five or ten extra pounds (which look like fifty on the screen) is unbelievable. Funny too, sometimes. Tragic, at other times. But we won't go into the tragic times here. This is for laughs.

Clifton Webb has a fascinating theory about losing or gaining weight. "It's all in your mind," he says. "You just decide to gain and you gain." Mr. Webb decided to gain twenty-two pounds for his "poppa" role in "Cheaper by the Dozen." And that's how much heavier he was on the first day of shooting. "When the picture was over, I decided to think back my normal weight. I had to, the twenty-two (Continued on page 94)

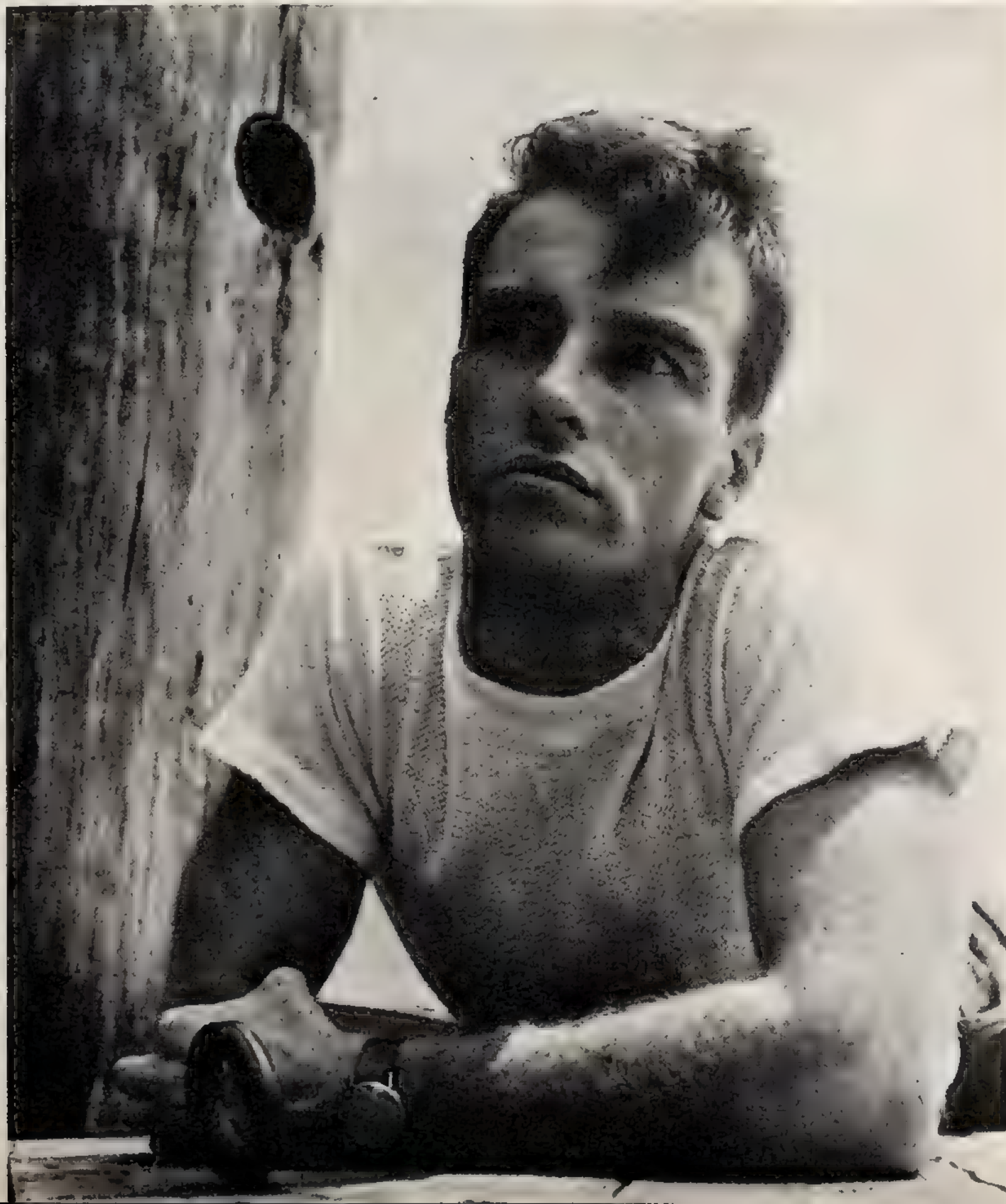
...dangerous curves ahead!

by Sheilah Graham

the begin-
course!

On the other side of the diet ledger was Monty Clift, a six-eggs-for-breakfast boy who usually eats a steak before bedtime

It was almost "For Never Linda" when Darnell went on a diet for "Forever Amber"





HOBBY HOUSE

BY HANS DREIER

Supervising Art Director of
Paramount Pictures, Inc.

It was just an old Spanish house
until the modern Martins moved in and
put Tony's theme song on its walls

A FEW years ago, when a group of cover girls were brought out to Hollywood for the picture of that name, the attention of Jean Negulesco, the very distinguished director of "Johnny Belinda," was caught and held by one of the prettiest, Dusty Anderson by name. Rather, that was her name. It is now Mrs. Jean Negulesco.

Dusty didn't want to give up working entirely. So, after her marriage, she turned to decorating. An outstanding example of her work is the home of Cyd Charisse and Tony Martin.

I think it is important in decorating any home to consider "casting" as we call it here in (Continued on page 78)



Big enough for two busy people to use in comfort is small sofa seat in front of huge dressing room mirror in the Martins' master bedroom

Charm with originality: Cyd Charisse of "East Side, West Side"

Engstead



Yellow and green checked curtains, touches of red elsewhere, contrast gaily with gray tones of Cyd Charisse's living-room bar



Tony's talents find expression in the breakfast room, papered with sheets of old music

Star in
Your Home

Hollywood ideas to
decorate your home

Through

Our roving photographer steps
out of the star spots—to
prove there's no place like home



Sleepy-time session: Alan Ladd lends a helping hand to small son David, age 3, youngest in the Ladd family

Photographs by Ornitz



Tripoli, the great Dane, enjoys Maureen O'Hara's days off. She enjoys late sleep, leisurely breakfast in bed



Unpretentious and happy, the Bill Holdens live in den, say they won't furnish living room until prices go down

Hollywood Doorways

WHEN stars step out of their roles, they head for scenes like these—romping with Junior, catching up with household chores or losing themselves in their hobbies. Or, maybe, balancing the budget for the new baby

that's coming. More often than not, their homes are the background for family fun or entertaining small groups of friends in the evenings. Not all of Hollywood looks toward bright lights. Some prefer the glow of their firesides.



In a small house in the Valley, Barbara Hale and Bill Williams spin merrily on the merry-go-round which Bill installed for their daughter Jody



The Larry Parkses have never blossomed out with Cadillacs or mink coats—still live simply in modest home they bought when they first married



Mona Freeman, Pat Nerney and Mona Jr. are at last in house they dreamed of

Katie's

BY ANN MacGREGOR

Katie Hepburn still knows what she wants but there's a difference—in the way she goes after it

THEY knew over at the M-G-M Studios that Katie Hepburn was starting a crusade about something. They'd heard that tone before.

"I want Judy Holliday to do 'Born Yesterday' for the screen," Katie exclaimed positively.

They knew it was no use to remind her that the picture was to be made at another studio or that another actress practically had been signed.

"The girl's great!" Katie went on. "Why, if she had had one more scene in 'Adam's Rib,' no one would have known Hepburn was in the picture at all!"

It so happened, finally, that the Columbia Studios signed Judy Holliday for "Born Yesterday." And who is to say Kate Hepburn didn't have something to do with it? Not that the executives at Metro to whom she talked had the least influence in the matter. It was what Katie did herself—the build-up she gave Judy during the shooting.

One day, for instance, a press agent came on the set to inform Kate that she was lined up for a Sunday feature in a Los Angeles paper. "Nuts!" replied Katie. "I don't need a Sunday feature. I've had plenty of them. Judy's the one who should be interviewed."

"I know," the press agent said, "but we want one of you, too."

"Judy's your girl," Katie insisted. "She's the one to plug. She's going to walk right off with this picture."

So Judy got the (Continued on page 76)



Spencer Tracy and Katie on the set of film "Adam's Rib" which marks her return to the screen

HEP!



"I have to be a person—
not a piece in a pattern"



the rustle of SPRING

by *Edith Gwynn*

with fashion first pictures
by **Ann MacNamara**

Hollywood shows its colors—at some gay get-togethers that keep the girls on their dancing toes

Ruth Roman swims in these linen shorts, with toweling bra. She's in "The Rock Bottom"



With her natural-color camel's-hair suit, Virginia Mayo of "The Hawk and the Arrow" wears white turtle-neck sweater, ostrich belt and bag

THIS has been a madhouse month for parties, premieres and just about every kind of shindig you could name that calls for a girl's fanciest duds.

At a recent premiere at the newly redeco-
rated Egyptian Theatre, Jane Powell, on Geary
Steffen's arm, was wearing a lovely white lace
shortie evening gown—the "stick-out" skirt
of which was starched lace! Elizabeth Taylor,
with Brett King, was breathtaking in a hibi-



Ellen Drew of "The Baron of Arizona" wears a Christian Dior rose-colored taffeta gown with strapless bodice draped to look like two roses

cus pink—almost rose—net dress, the layers and layers of bouffant skirt gathered to her tiny waist. The heart-shaped strapless bodice was very décolleté for a "deb." She wore no jewelry or flowers, but a brand new little white mink stole was draped over her shoulders—exquisite taste.

By contrast, we caught a glimpse of Ann Miller, looking slightly like an overdressed Christmas tree. Beneath gobs of white fox

the
hollywood
clothes line

the rustle of SPRING



Jane Powell of "Nancy Goes to Rio," in gray and yellow plaid coat dress designed by Helen Rose. Skirt is gray silk ctepe

was her white floor-length gown with heaps of sequin trimming—both silver and gold yet! Whether Ann was wearing flowers in her hair along with her jewelry, fan, evening bag, etc., we honestly don't remember.

Connie Moore got a terrific yippee out of the crowd when she strolled in wearing a pencil-slim Howard Greer dress with its skirt slit up the front at least to a point an inch above the knee. Makes you stop and think that not only Connie, but people in general, are getting fed up with long skirts that cover pretty limbs completely.

However, nobody can deny that when it comes to dressy nighttime soiree, which gives a gal a chance to really look her best and "walk with grace," the long gown is tops. The vogue for short evening dresses is just dandy for those occasions where the men don't dress, but one thing we're sure of, the Hollywood girls, well schooled in glamour, will never relinquish the flowing gown for short evening dresses.

Saw Paula Raymond, who will be cast opposite Cary Grant in "Crisis," at Mocambo. Paula does scrumptious things with artificial flowers that she wears with cocktail or evening clothes. She pins tiny rhinestone pins, clips or odd shiny earrings to the very center of the bloom and what an eye-catcher that makes!

Petite Kinuyo Tanaka, variously called "The Lili Turner" or "The Bette Davis" of Japan, captivated a big crowd of Hollywood celebs at a cocktail party produced by Joe Pasternak thrown for her. She spoke no English and the filmmites spoke no Japanese, but a good time was had by all. Missy Tanaka "received" in a picturesque manner, wearing a gorgeous embroidered kimono. Ronald Reagan, incidentally, was with Nancy Davis, but he's been giving Ruth Roman a big rush ever since.

This being a daytime dilly, we noted how big a part sleeves are currently playing in the fashion picture. Ann Blyth was wearing a stunning bright red gabardine coat with dropped shoulders and tiered sleeves, enormously wide at the wrists. Donna Reed had on a cocktail suit of natural-colored crepe with push-up sleeves; with lots of gold, hunky bracelets plus a big gold ring, set with canary diamonds, for a finishing touch. A gal really likes to watch her adornments, to say nothing of her manicure, with sleeve treatment such as this which puts accent on wrists and hands. Janet Leigh wore one of those new short-sleeved suits of Pierre Balmain's that's worn with a lingerie blouse with huge, ruffled sleeves.

Saw Linda Christian at Clifton Webb's birthday party in her Fontana-designed gown that she brought back from Italy. It's a beautiful dead-white embroidered satin, very naked-looking, very sophisticated. But Linda has the figure for it. After dinner, when Lauren Bacall and Bob Hope kept asking for more and more "South Pacific" records, Linda, Patricia Neal, Janet Gaynor and Arlene Dahl busted out with song and lyrics and surprised the rest of the bunch who never suspected these belles gave out with the singing.

Photo-Plays



Easter is a big day in Joan Crawford's Bel Air home—in its way, almost as exciting and festive as Christmas. (Joan's next picture will be "The Victim")



Last year, Joan promised Christopher, Christina, Cathy and Cynthia their first egg hunt. They were as excited as bunnies for days



Easter morning dawned bright and clear and Joan, creeping out of the house so as not to waken anyone, carefully hid colored Easter eggs about the garden



When she had finished, out dashed the children. Shrieking and laughing, they scattered all over the yard. As time passed, however, they grew quieter and quieter. For . . .



. . . no one had found any eggs! Hot and tired, they looked at Joan accusingly. Dismayed, she...



. . . joined the search. But the eggs had gone! Finally, she peered behind the last shrub—and solved the mystery. There, surrounded by shells, sat Cliquot, her dachshund, winner of the egg hunt!

To every woman who longs

*Don't keep hiding that charming inner you
The loveliness you show can do more for you than you dream*



Fascinating, isn't she, this lovely British Peeress?

THE MARCHIONESS OF QUEENSBERRY

Her charming, speaking face is eloquent of the delightful, understanding woman that is her Inner Self. The Marchioness has the loveliest wild-rose complexion imaginable. "I couldn't do without Pond's Cold Cream," she says. "It keeps my skin so clean and soft! It really is delightful."

*I*N EVERY WALK of life you meet them—countless women who feel tethered by long strings of self-doubt.

Yet—no woman needs to live under a self-belittling shadow. *You can become a new You*—lovely, outgoing, effective!

A limitless power within yourself can help you. This power wells up from the constant interaction of your Outer Self and your Inner Self—the way you *look* and the way you *feel*.

Isn't it true, that when you look charming and lovely and bright, it makes you feel inwardly happy, socially at ease? But—just let yourself think you are *not* looking your best, and you retreat into a miserable self-consciousness.

Take a New Slant on You!

Resolve, *now*, to face yourself and your world in a *positive* way. Use as a starting point a better way of living, based on the laws of health and beauty . . . exercise to limber you, good sleep, the right food, enough water, and *meticulous* cleanliness.

Take a New Look at your Face

Look at your skin especially. *Nothing quite equals good creaming* for giving complexions that soft-and-fresh look. And the "Outside-Inside" Face Treatment with Pond's Cold Cream (see directions opposite) has a way of doing charming things for your face—for *you*!

FROM THE OUTSIDE—light, fluffy Pond's Cold Cream thoroughly cleanses, softens your skin as you massage.

FROM THE INSIDE—every step of this face treatment stimulates circulation.

Every night pamper your face with this Pond's beauty care. See your skin bloom in fresh new loveliness.

How to Outsmart Dry Skin

Dry skin does most unhappy things to faces. So, take prompt steps to give your face added softening help. From 25 on, the natural oil that keeps skin soft starts decreasing. Before 40, skin may lose as much as 20% of its own softening oil. You can make up for this loss of natural oil by giving your skin *extra* daily help with Pond's Dry Skin Cream. This cream

to bring out her true self

is very rich in *lanolin*, and it is *homogenized* to soak in better. It softens dry, rough skin, amazingly.

A Greaseless Powder Base

If your skin feels "coated" under a heavy foundation—here's a powder base that is misty-light. Before you make-up, smooth on a thin protective veil of Pond's Vanishing Cream. It disappears instantly, leaving only an invisible film on your skin. No shade problem.

And—a 1-Minute Mask of Pond's Vanishing Cream is a swift beauty pick-up. Cover your face (except eyes) with the cream. After 1 minute, tissue all off. See how your skin wakes up!

"One Enchanted Make-Up"

You'll feel like bursting into song about Pond's Angel Face—the make-up that's foundation and powder *all-in-one*. Angel Face goes on with its own puff—and stays. No greasy fingertips. No water. Never drying. Perfect for your handbag because Angel Face *can't spill*. And it comes in 6 angelic shades.

Then, for your gayest salute to loveliness, Pond's "Lips" of course! The new, *improved formula* that *stays on even longer*, makes this lipstick better than ever. 8 flattering shades! Pond's "Lips" *Dither* has a spring-pink look you'll *surely* love!

"OUTSIDE-INSIDE" FACE TREATMENT

First great step to a New You

Tear out these easy directions
Tuck up in your mirror frame

Always at bedtime (day cleansings, too) help your face *this way*—to show a lovelier You:

Hot Stimulation—quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over face to soften, sweep dirt and make-up from pore openings. Tissue off.

Cream Rinse—do another Pond's creaming to rinse off last traces of dirt, leave skin *immaculate*. Tissue again—*lightly*.

Cold Stimulation—a tonic cold water splash. So quick! So easy! So *wonderfully* rewarding!



Adorable young member of one of America's foremost families!

MRS. ANTHONY DREXEL DUKE

All who see her are warmed by the Inner Charm that glows out from her lovely face. Mrs. Duke has the beautifully clear, soft skin that makes you wonder how she cares for it. "I use Pond's," she says—"Pond's has a way of leaving my skin soft and smooth—and wonderfully refreshed."

Remember—Beauty is a kind of genius to be encouraged in everyone. It's not vanity to develop the beauty of your face. It makes *you* reflect a charming confidence, brings others closer to your Inner Self.



Your face is what You make it. Help it look lovelier—with Pond's!

FACTS ABOUT TOOTH DECAY

There are many possible causes of tooth decay—and just as many theories about preventing it. Almost all dental authorities agree that there is no such thing as a single preventive.

Most of the present theories about causes of tooth decay can be grouped generally as follows:

- (1) Bacterial theory.
- (2) Nutritional theory.
- (3) Functional theory.

Obviously no dentifrice can overcome possible nutritional and functional causes which may be the most important and which have to do with such factors as improper diet, especially in the early years of life, and with improper functioning of the bodily organs.

Dentifrice manufacturers and pharmaceutical institutions like Squibb have made available products which attack cause number 1, the bacterial theory.

Squibb uses a magnesium hydrate base in dentifrices to help neutralize mouth acids in which harmful bacteria thrive. Some use ammoniated substances to combat these bacteria. *There is no conclusive proof that one method is more effective than the other.*

Almost without exception, however, dentists recommend brushing teeth regularly with some form of dentifrice after every meal. For even though all do not feel that a dentifrice can help prevent decay, they know that dentifrices have other important functions . . . to improve the appearance of your teeth . . . to clean away food particles . . . to freshen your taste and breath. Squibb, for example, contains real mint as a refresher. It also contains the finest, safest polishing ingredient known. Purity and safety, of course, are of utmost importance. Squibb Dental Cream, if swallowed, has a gentle antacid effect.

Remember . . . a good, reliable dentifrice may combat only *one* of the several possible causes of tooth decay. Seeing your dentist regularly for a complete check-up is still the best way to save yourself needless trouble, pain and expense.

E·R·SQUIBB & SONS

The priceless ingredient of every product is the honor and integrity of its maker.



Divorce Is a Private Affair

(Continued from page 37) Hollywood lovers "who cannot get along with or without each other." But there were no quarrels. They both say that.

What was it then? Was "Champion," the picture that knocked Kirk into overnight stardom, responsible for the break-up of their marriage?

I asked Kirk, point-blank, when he came to see me, "Kirk, is the change that comes subconsciously, or consciously, to every human being after being suddenly catapulted into fame the reason you and Diana couldn't make a go of your marriage?"

"Nothing could be farther from the truth. I swear it," he said. "Our marriage started to break up two years before I made 'Champion.' The reasons Diana and I parted are personal and private. But, believe me, my success had nothing to do with it."

TWO weeks earlier, I had watched Kirk and Diana dancing together at Jane Wyman's gay dinner dance. They were having such a wonderful time, I would have sworn they were in love. All heads had turned in their direction when they had walked in. You could hear the buzz of the whispers, "Bet those two make up. They'll never go through with a divorce."

I thought, maybe they needed that separation of months when they lived apart, Diana in New York, Kirk in Hollywood. Maybe that estrangement was the very thing to make them realize how much they really want to be together.

It was a week later that Diana sued for divorce.

You can riddle me that, and I told Kirk so. "And even since Diana sued, I've seen you two together," I challenged.

"What's strange about that?" Kirk argued. "I like Diana better than any other woman I know. I'd rather take her to parties than any other girl. She is beautiful. She is intelligent. She is good company."

I must have looked puzzled. And with an exasperation I could not hide, I said, "Then *why*—if Diana is all this—are you leaving her? If you two are so all-fired congenial I cannot understand the reason for breaking up a home where there are two wonderful children."

"Let me repeat, Louella," he said patiently, "what I said before. There are things in every marriage known only to the two people involved. There are things in our marriage known only to Diana and myself. Some of them strike deep against our happiness. Others are only surface problems."

"One of these is the fact that Diana is not happy in Hollywood. She likes the stage, wants to live in New York. I like motion pictures and prefer to live in Hollywood."

"If Diana stayed here she could get small roles on the screen. She does not want this and I don't blame her. In New York, she is sought after; a success. It's no good for us to live apart and still keep up a pretense of marriage. I shall always see Diana and our two boys. I shall always spend as much time with them as possible. They mean more to me than anything in the world."

It must have been my day for keeping up my conversational boxing gloves, or maybe it was because I was talking to the "Champion" himself, that I pointed still another one at his handsome chin with the cleft. "Are you going to marry Evelyn Keyes?" Kirk threw back his head and laughed. "You don't waste any time getting to the point, do you? Well, I'll try to be equally direct."

"Mind you, lady, I think Evelyn is a

swell girl. I enjoy taking her out but there is no thought of marriage between us. Besides, she is not yet divorced from John Huston.

"Evelyn," he said, seriously, "is an actress, and a darn good one. She is a career woman, as much wrapped up in her work as I am in mine. And it is my opinion that career women do not make good wives for career men, and vice versa. In analyzing his feeling for Evelyn, I think Kirk had given me the key to his trouble with Diana."

Had Diana been a non-professional who stayed home and concentrated on her forgotten her career—they might have been happy. Kirk, however, would admit this.

"Diana has talent. She should do what she wants to. She is one woman in a million; quite capable of being a good wife and a good actress at the same time."

His loyalty and admiration for Diana to whom he was married for six years, in every word he utters. And he honestly seems to find nothing exceptional in her pre-divorce and post-divorce conduct—even the fact that they lived in the same house long after they had reached their decision to call their marriage quits.

This is a strange and complex man, I thought, looking at my visitor, a man not easily read in spite of his good manners and pleasing personality.

I saw Kirk first in a movie, "The Strange Case of Martha Ivers," with Barbara Stanwyck. He played the heavy. But he was such a charming heavy that I said to myself, that boy has something.

KIRK interrupted my thoughts. "Don't you know," he said, "this is the third interview you have done with me. I was sure to death the first time I came to your house because I was unknown and it was a big thing for me to have you write a story about me. But you put me to ease right away, and I had a good time just as I am today."

"And the second interview we did?" I prompted.

"The second came after I made 'Champion,'" he kept on, "and somehow you didn't care much for me. Because of the lines I felt you implied I was a little conceited—that my good luck had gotten to my head a bit—that being taken a notch or two would not hurt me. Right or wrong?"

"I thought for a time you had changed," Kirk, I replied. "The first time you wrote of nothing but your two sons, your hopes and ambitions, your wife and how your home meant to you. The second time—after you had hit stardom so brilliantly—well, you seemed to be taking it in stride as if there was nothing more for you to want."

He arose, pushed his chair back and started walking back and forth, leaning deeply on his cigarette.

"How wrong you were," he said, with sincere feeling. "I am the loneliest man in the world since 'Champion.' My old friends are different. I look forward to them expecting that things will be the same between us. But they aren't. It seems as though there is some kind of suspicion, as if, in some way, I am not the same Kirk."

I wonder if Diana wishes you had made "Champion," I thought.

Again, it was as if he read my thoughts. "It was Diana who made up my mind about making 'Champion,'" he said. "I had a big part offered me at MGM with my salary assured. But she insisted that I take the chance with Stanley Kramer. I wasn't at all sure it was

ght thing to do. She really made the decision for me."

However, there still is no gainsaying that "Champion" made a change in Kirk's life. Where he and his lovely Diana had lived quietly in the past, going to very few parties and content with just a few personal friends, Kirk suddenly became the lion of the hour. He was invited everywhere. Women who had been indifferent to his charms began to hang on every word he uttered.

Then—cruelly, or not—there had to be a subconscious change in their status. Up to that time, Kirk had been Diana's man. Her advice was all he needed. Her attentions were his very life. Her praise was his poetry. She did not have to share him with anyone. Then, it seemed as if the whole world walked into their little closed circle.

DON'T think for a minute that Kirk did not struggle against any change in his domestic life. I sincerely believe that he fought and fought hard. But the hard, bright light of fame is not something you can turn on or off by desiring some other way. Diana, a proud and lovely woman, would not have been human if she had not realized the subtle difference.

After Kirk left, I talked to Diana. I wanted to hear her side of the story. Diana Douglas is very much a lady. Restraint is one of her most marked traits. She does not find it easy to discuss her private affairs, not as easy as Kirk, to whom interviews are now an old story.

When I finally reached Diana to discuss her divorce, I could detect no trace of heartbreak in her cool, restrained conversation. She implied, rather than said, that she prefers a husband who does not live in a goldfish bowl.

"Perhaps Kirk's overwhelming success, coming so suddenly, precipitated matters," she said, "but it is true we had been talking about a separation a long time before he made 'Champion.'"

"This, however, I want you to believe, and tell your many readers. Kirk is a wonderful father. The children are crazy about him and he is crazy about them. I believe if we had continued living together, after the strain began to show in our marriage, it might have been bad for our sons. Children the age of our boys are very sensitive, and family disagreements would have affected them."

"Do you think the fact that you and Kirk were separated by the war had anything to do with your eventual estrangement?" I asked Diana.

"Oh, we were only apart four months," he replied. "I worked in a penicillin factory and Doug (that is what she always calls him) was in the Navy in San Diego. So we were together most of the time, except when he was in the South Pacific." She laughed when I told her how much he had praised her and how flowery he was every time he mentioned her name.

"Well, a year's absence makes things look different, I guess. But I will say one thing, Doug and I will always be good friends. I want him to see the children as often as he can, and I want us always to be understanding of each other."

"My way now seems ahead, in New York. I'm trying to get together the money for a play the William Morris office is handling. I will have a financial interest in it as well as an acting part. So I will be," she hesitated, and I wondered if she was going to say "happy." But when she finished, the word she used was "busy." And the man she loved and married and bore two children for will be "busy" in Hollywood. They say, when people are busy, they are happy. I wonder?

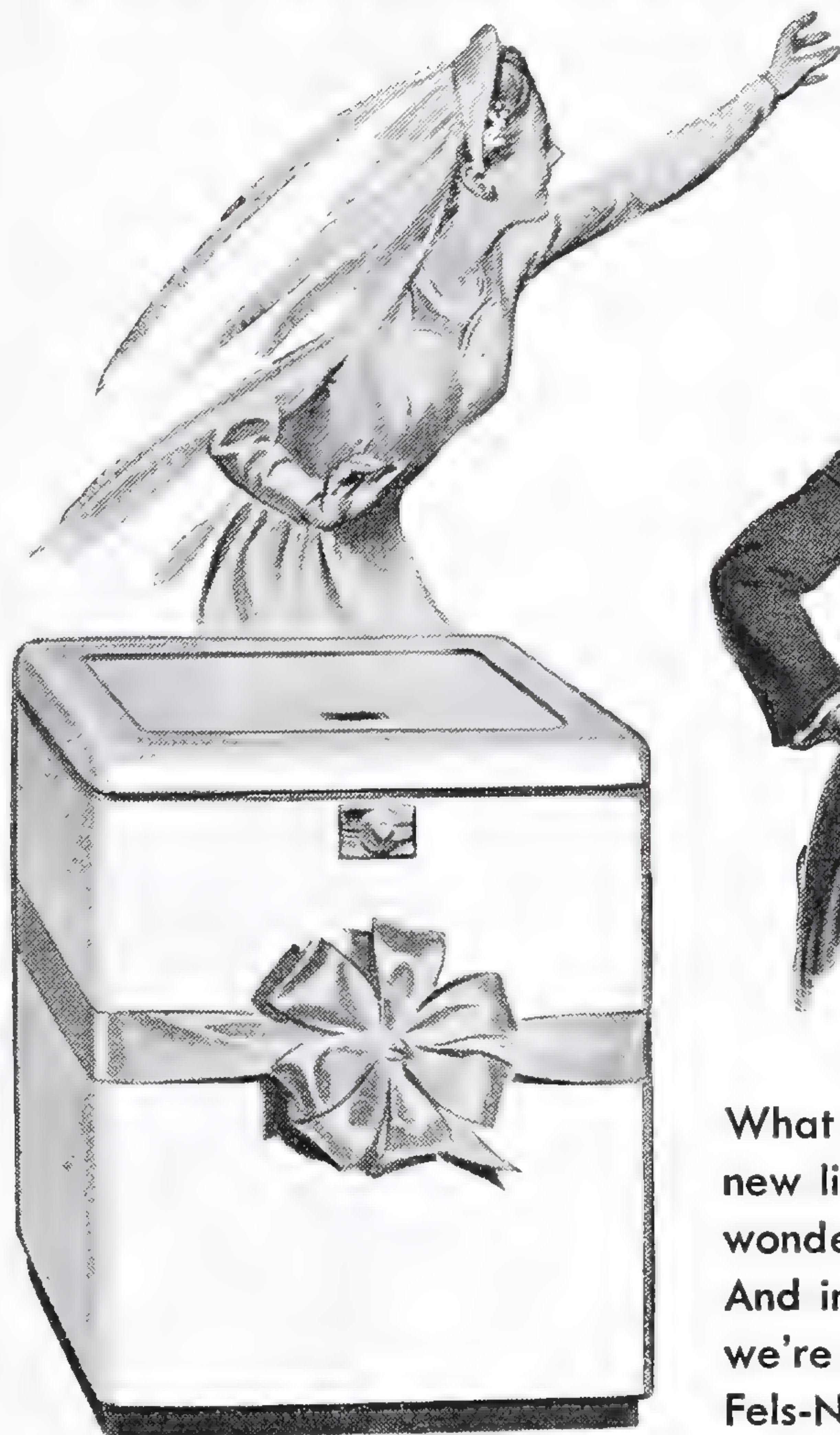
THE END

"...and some

Fels-Naptha Soap Chips



to put in it!"



What a lucky bride—starting her new life as a 'Mrs.' with a wonderful wedding gift like this! And in saying "wonderful" we're not forgetting the box of Fels-Naptha Soap Chips that goes with it.

Even if your washer isn't the newest model, you'll get *new pleasure* from it if you start using Fels-Naptha Soap Chips—right away.

The extra washing action contained in every box of husky, non-sneeze Fels-Naptha Soap Chips will help your washer do more than save washday time and work. Your Fels-Naptha washes will be so clean and white and sweet you'll almost think you *have* a new machine.

For the washing surprise of your life—get some Fels-Naptha Soap Chips *today!*



MADE IN PHILA.
BY FELS & CO.

FOR EXTRA CLEANING ACTION USE

Fels-Naptha Soap

MILD, GOLDEN SOAP AND ACTIVE NAPHTHA

For lots of

dash
on little cash



choose shoes of

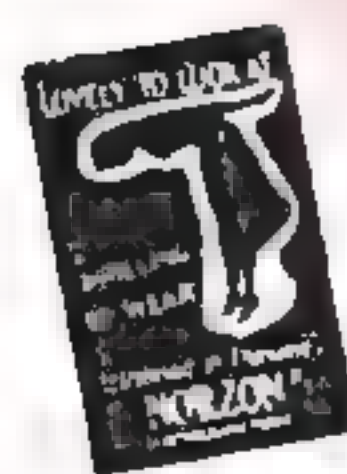
NORZON *
fabric

The gal who looks like a million on a pin-money budget, wears color-bright shoes of NORZON fabric. NORZON lends special dash to any type of shoe. Its suede-rich surface suggests luxury seldom seen at bread-'n-butter prices. Practical NORZON fabric is water-repellent, cleans in a jiffy, comes in candy colors that won't rub off or scuff off. Most styles about \$2.95.

*NORZON is the registered trademark of Behr-Manning Corporation for its electrocoated pile fabrics. Distributed nationally by Phillips-Premier Corp., Boston, Mass.



Created by
Chas. Cushman
Shoe Co.



Look for this tag, — it identifies shoes of genuine NORZON fabric.



BEHR-MANNING, TROY, N. Y.
(Division of Norton Company)

(Continued from page 34) than \$20. She was especially inspired always when I needed something spectacular for an audition or a radio show.

It must have been difficult for her to provide money for my singing, dancing and dramatic lessons at Ned Wayburn's School. But she never let me know. From the time I was five, when I was giving little recitations on a New York radio station, she held steadfastly to the realization of our dream.

My major disappointment came at the age of ten. A producer had made prolonged plans for a dramatic radio serial to be built around another actress and me. It meant steady work. I'll never forget my disappointment when that show fell through. I went to a movie that afternoon. I don't remember the picture now. But I do remember my mother's, "Please don't be so unhappy about it. Have more faith. Believe that this was for the best."

It probably was. For if it had been a successful serial, it might still be going. I might not have come to Hollywood. And I might not have read for the part I got so easily in "Watch on the Rhine." Such excitement that night on the fourth floor of an old apartment building on 49th Street! It was all too wonderful. My mother was very happy, but somehow I don't think she was too surprised.

WE PLAYED a Command Performance in Washington, D. C., and later were invited to the White House for a midnight supper. It was so exciting I don't think anyone ate a bite. I know I didn't. In my excited state it was almost impossible to realize that the man in the wheel chair, so buoyant of spirit, was President of a great nation.

It would have been difficult for me to realize then that in time my world, too, would revolve around the same. And that I would need every bit of faith I had to overcome fear.

With two friends I'd gone tobogganing at Snow Valley. It was April, a week after Easter, and the snow had iced over. The hill was rough. Whether we hit a stump or a rock, I'll never know. I was thrown up and backwards and down again. I remember running my hand a little desperately through the drifts of broken snow reaching for my Miraculous Medal which was torn from my neck in the fall. It is a medal my Aunt Cis gave me years ago. It had been specially blessed. I'm never without it. Holding my medal tightly, I walked over to a stump and sat down. A little later, I walked back down the hill with my friends. At the ski shop our parents were waiting. If I were to play that

scene in a movie, no one would believe I didn't realize how badly I was hurt.

But my mother could tell from the pallor of my face. She insisted upon rushing me to the hospital at San Bernardino. By the time we got there, I really was suffering. I couldn't stand or walk.

I remember the long months that followed. Many thought it would be impossible for me ever to move about again. Long miserable weeks of confinement in a cast, made bearable by my mother's constant cheerful presence and her unshakable faith. "Don't worry. You will walk. You will see. We must just pray a little more," she would say.

For the first time in my life I found my faith seriously tried. It was so frightening, cemented to a cast with my head hanging way down, my feet down, and my back high. So frightening also was the possibility that I might not ever swim, ski, or ride horseback again. And what of my movie career? What else could I do? Dark thoughts, but they didn't stay with me. I don't think I ever really believed I would be crippled.

So vivid yet, the memory of that exciting day when the X-rays came through and the doctor said I could take a few steps and sit in a wheel chair. How wonderful this experience was, nobody could know without actually living it. For weeks I had mentally measured the distance from the bed across the living room floor. So near and yet so very far. I'd put into far more preparation than I've ever put into any movie scene. I had studied and planned the first steps I would take. I couldn't wait for the day!

When at last it arrived, I refused any offers of assistance with, "No, I think I can do it. I want to do it all by myself. Let me try." I'd been in bed in a cast for three months. Ordinarily, being in bed with a cold for a week leaves me dizzy and dizzy. But that afternoon I got out of bed, and with no dizziness or trembling, walked across the room. Such excitement! My legs were actually moving and all by themselves.

It's funny how little things take on so much meaning and color at a time like this. The doctor had cut the cast from the lower part of my back and it was a great thrill to sit in the wheel chair and watch the little world I could see from the window. Our apartment looked out over the parking lot of a grocery store. I made up stories about the people going in and out of the store. When you've been confined, it's a great thrill to meet people again even through a window.

"You will be back with people soon," my mother would (Continued on page 71)

Can a woman love only once?

Learn how real-life people solve their real-life problems—in heart-stirring *true* dramas brought to you every morning, Monday through Friday, on "My True Story" Radio Program. A complete and fascinating story every day, prepared in cooperation with True Story Magazine. "Often in the solution of these problems, I find an answer to my own," says one of the thousands of women who listen regularly to "My True Story," America's favorite morning program.

Tune in

"My True Story"

AMERICAN BROADCASTING STATIONS



"You're lovely!"



JOAN FONTAINE as she plays opposite ROBERT RYAN
in RKO Radio Pictures' "BED OF ROSES"

"I'm a Lux Girl"

says JOAN FONTAINE



For a
fragrant
beauty bath
get this big
BATH SIZE

Let these facials screen stars use work for *you*, too!
In recent tests by skin specialists, actually three out
of four complexions improved in a short time.

"Wonderful what a difference Lux Soap facials
make," says Joan Fontaine. "I work the fragrant
creamy lather well into my skin, then rinse
thoroughly. As I pat with a soft towel to dry, my
skin takes on fresh new beauty!"

Try this quick, easy care 9 out of 10 screen stars
use. You'll love the generous *bath size* Lux Toilet
Soap, too—so fragrant, so luxurious!

ANOTHER FINE PRODUCT OF LEVER BROTHERS COMPANY

9 out of 10 Screen Stars use Lux Toilet Soap — *Lux Girls are Lovelier!*

Are you in the know?



If you were stepping into this taxi, should you sit —

- ☐ Beside the belle ☐ On the opposite side ☐ On your squire's lap

Though a gentleman's place should be on the outside, most times — 'tain't so in wheel-dom. Stepping into this taxi, you should choose the opposite side, so either squire can sit between you wimmin. And when you step out — to a dance, or wherever — cancel

calendar "woes," for *Kotex* is made to stay soft while you wear it. Gives dream-cloud softness that *holds its shape*. You're at ease! And *extra* comfortable, with your new *Kotex Wonderform Belt* made with *DuPont nylon elastic*. (Won't twist, curl or cut!)



How to decide about a Spring suit?

- ☐ Buy it and diet
☐ Pick a pastel shade
☐ Take a stroll

Does the new narrow skirt defy your figure? If in doubt, stroll around the store. Try sitting; then see the mirror. Budget-wise bunnies shun suits too large or small — or delicate shades that "live" at the cleaner's. (Choose checks; navy; any smart medium tone.) Be perfectly suited, too, as to sanitary protection needs. Decide on the right-for-you *Kotex absorbency*. Try *all 3*. More than ever, you'll be glad those *flat pressed ends* prevent revealing outlines!



If you'd stop going steady —

- ☐ Start feudin' and fightin'
☐ Send him his class ring
☐ Tell him your sentiments

Suddenly, your heart — or noggin — tells you the "one and only" deal is not your dish. Yet *he* doesn't agree. Should you "sledgehammer" the issue? Or just silently break away? Ixnay! Tell him your sentiments, *tactfully*. Then no-one's bitter and your rating's still tops. Beware of making enemies . . . and on "those" days be wary of that foe of poise: embarrassment. *Kotex* defends you, with a special *safety center* designed for your extra protection!



More women choose *KOTEX*
than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER

(Continued from page 72) say, watching me. "Just have faith. . . ."

It was sooner, I think, than any of the doctors had ever believed.

My first time out was graduation day. Not only was I back in the outside world, where I could feel the sun and the wind and become part of the busy throng I had been watching from the window, but I was graduating from high school.

Even in those first discouraging days right after the accident, I'd been determined to receive my diploma on the stage with the rest of the class.

Gladys Hoene, my teacher at University International and a good friend, came to our apartment every afternoon and went over my lessons with me. It was awkward and painful at times to write against the breadbox propped against my knee. But if I became too discouraged, all I had to do was look at my teacher and remind myself with a deep sense of humility that she, too, had once suffered an accident. It had been more serious than mine. She had been so immobile that the doctor had doubted she would either walk or use her arms again. She often wore a brace I knew, but with no complaints. She too believed firmly that I would recover in time to get my diploma.

BUT we didn't know, almost until the morning of graduation day, whether or not my doctor would allow me to attend. He had held out little hope. But after studying the new X-rays that morning, he said if we were very careful I could go.

No future travels ever will equal for me the excitement of that short auto trip from Hollywood to University High School in Westwood. My teacher's husband carried me out to the car and later pushed my wheelchair up the ramp to the stage entrance. Two boys obligingly wheeled me on stage to a post from which I could propel myself as far as necessary to be handed my diploma. Somebody lent me a beautiful corsage. I remember clutched it in my hand all the way out to the school, then handing it over carefully to someone else until I could proudly hold it again. I couldn't wear it with a cap and gown. There were some 400 graduates in the class. All of them strangers to me since I had gone to school on the studio lot. But that day they were my gang, sharing a serious honor with me, and I felt I'd known them always.

Shortly after this my doctor gave me permission to go out again. This time to attend the preview of "Mildred Pierce." Such a thrill! I'd loved doing the picture and could hardly wait to see it. After it was over there was much excitement of course, with people crowding around asking for autographs. And my mother brushing away a proud tear or two.

With my subsequent nomination for the Academy Award came the realization at long last, of our thirteen-year-old dream. I didn't expect to win, but it still was a victory for Mother and me. Her eyes were really shining. And I was so happy later that she shared with me so rightfully that wonderful evening.

For it was soon after this that my mother fell ill and left me. I had only half-finished my first picture after the accident, "Still a Guy," when she passed away. Even then, God was kind. For my Aunt Cis and Uncle Pat, the two beloved people next closest to me, closed up their home in Connecticut and came to Hollywood to make a home for me.

Faith alone enabled me to complete that picture and to go on. Not only my father, but my mother's too.

This is the fourth Easter I've spent without her. And more than ever, I'm grateful for this day which, for me, means a resurrection of faith as well as life.

THE END

disarming dryad



That's our cover

girl, Janet Leigh. Older women

should sit at her feet and learn

Janet Leigh presents a picture of charming, wide-eyed girlhood. But don't be fooled. Behind the twinkle in her eyes lies wisdom. She can "baffle" an aggressive male with disarming chatter and send him into retreat with pretended misunderstanding. She never loses an admirer in the process. Older women should sit at her feet and learn.

Her candor is remarkable. About herself, that is. "I never saw a play before I came to Hollywood, and I'm studying hard to learn what my friends are talking about," she admitted. A year or two later, a prominent actor on Broadway was half out of his mind with love for her. She should see a play when she can almost wreck one?

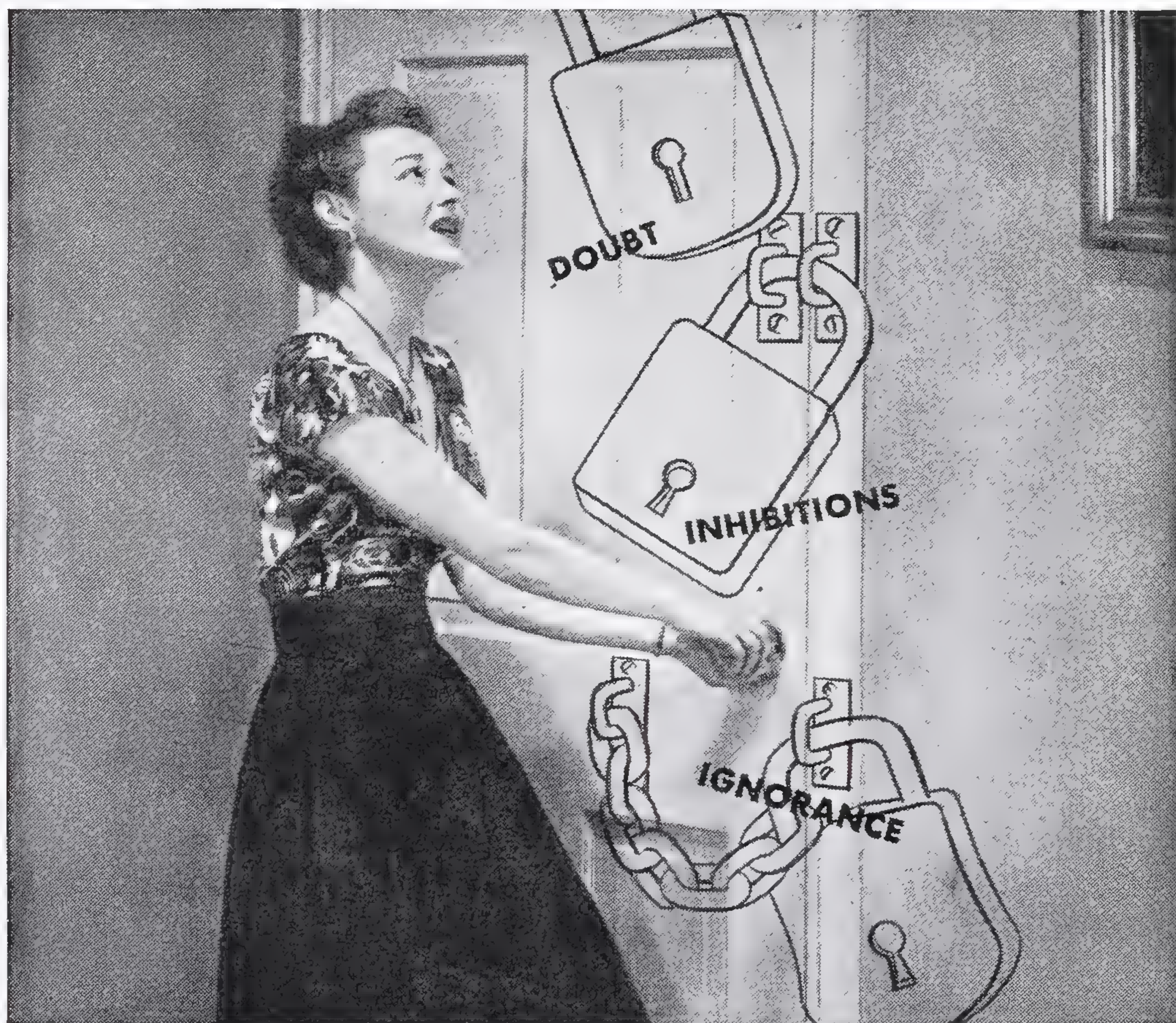
She lives with her mother and father in a small apartment, so, goodnight to you and you on the doorstep. There never has been a breath of scandal about her and probably never will be. Professional wolves and experienced roués are rendered powerless before her sweet unselfconsciousness. Breathlessly, they sit and listen while she describes the new white organdy she bought that day, off the shoulder (their eyes take in the whiteness of her throat), with the fitted waist (they behold, what is probably the tiniest waist in Hollywood), and the pink rose here . . . and then Arthur Loew Jr. arrives to take her home. Goodnight again, to you and you.

She never gives a premature quote to the press anent her heart affairs. Somehow, with some intuitive quality, she knows when to say a thing, how to say it, and to whom. And, mind you, she'd marry a poor boy tomorrow if she loved him. But it looks as if she's going to marry Arthur Loew Jr. who has a fortune.



Janet Leigh of "Jet Pilot" with Arthur Loew Jr., the leading man in her life

"PLEASE, DAVE..PLEASE DON'T LET ME BE LOCKED OUT FROM YOU!"



Often a wife fails to realize that doubts due to one intimate neglect shut her out from happy married love

A man marries a woman because he loves her. So instead of blaming him if married love begins to cool, she should question herself. Is she truly trying to keep her husband and herself eager, happy married lovers? One most effective way to safeguard her dainty feminine allure is by practicing *complete feminine hygiene* as provided by vaginal douches with a *scientifically correct* preparation like "Lysol." So easy a way to banish the misgivings that often keep married lovers *apart*.

Germ destroyed swiftly

"Lysol" has amazing, *proved* power to kill germ-life on contact . . . truly cleanses the vaginal canal even in the presence of mucous matter. Thus "Lysol" *acts* in a way that makeshifts

like soap, salt or soda *never can*.

Appealing daintiness is assured, because the very source of objectionable odors is eliminated.

Use whenever needed!

Yet gentle, non-caustic "Lysol" *will not harm* delicate tissue. Simple directions give correct douching solution. Many doctors advise their patients to douche regularly with "Lysol" brand disinfectant, just to insure feminine daintiness alone, and to use it as often as necessary. No greasy aftereffect.

For feminine hygiene, three times more women use "Lysol" than any other liquid preparation. No other is more reliable. You, too, can rely on "Lysol" to help protect your married happiness . . . keep you desirable!

For complete Feminine Hygiene rely on . . .

"Lysol"
Brand Disinfectant

A Concentrated Germ-Killer

Product of Lehn & Fink



NEW!...FEMININE HYGIENE FACTS!

FREE! New booklet of information by leading gynecological authority. Mail coupon to Lehn & Fink, 192 Bloomfield Avenue, Bloomfield, N. J.

Name _____

Street _____

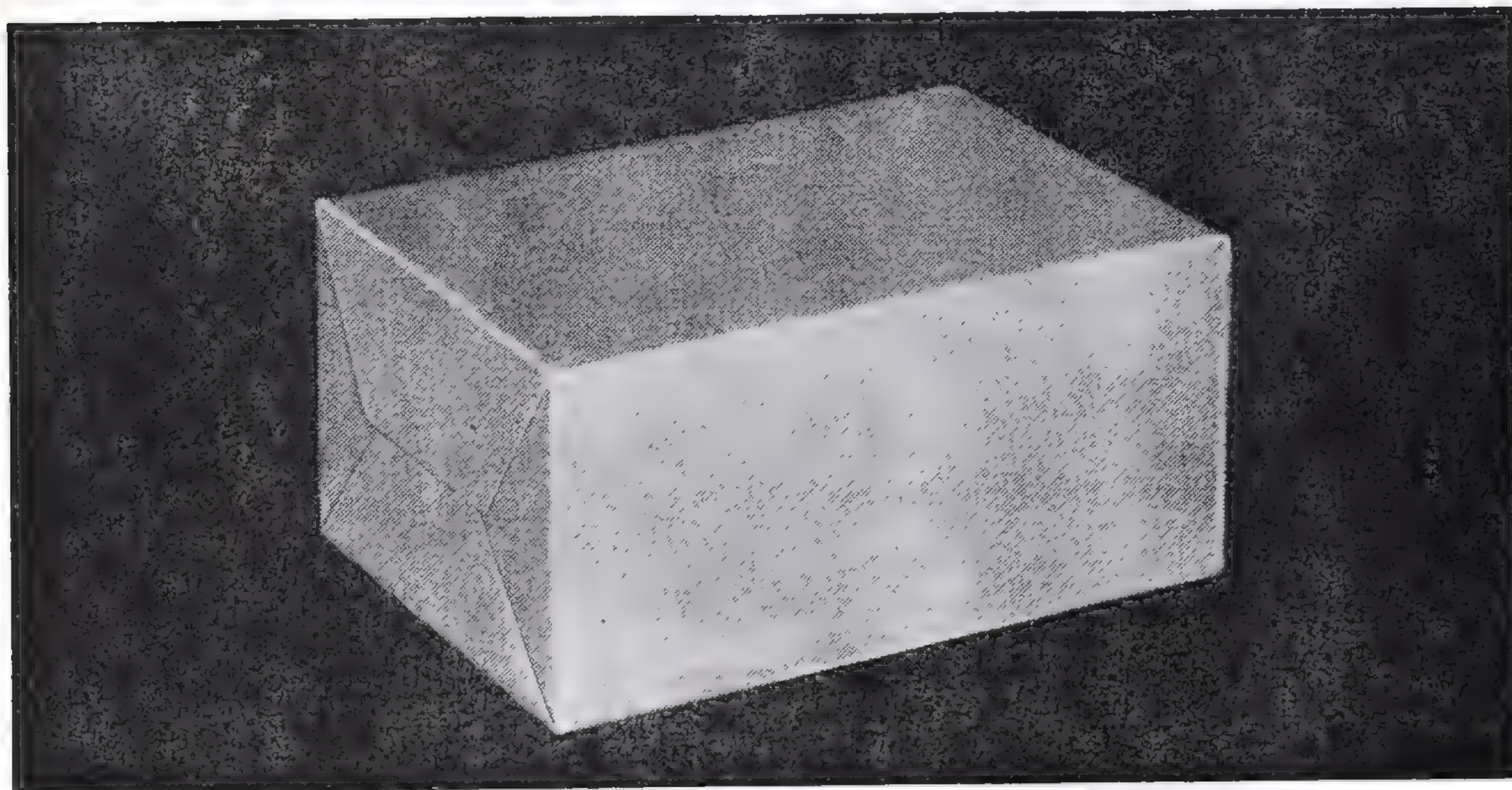
City _____ State _____

P.-504

She was baffled!



How about you?



We asked a housewife, "What's in this wrapped box?"

"It's bath salts . . . no, it's candy!" she said.

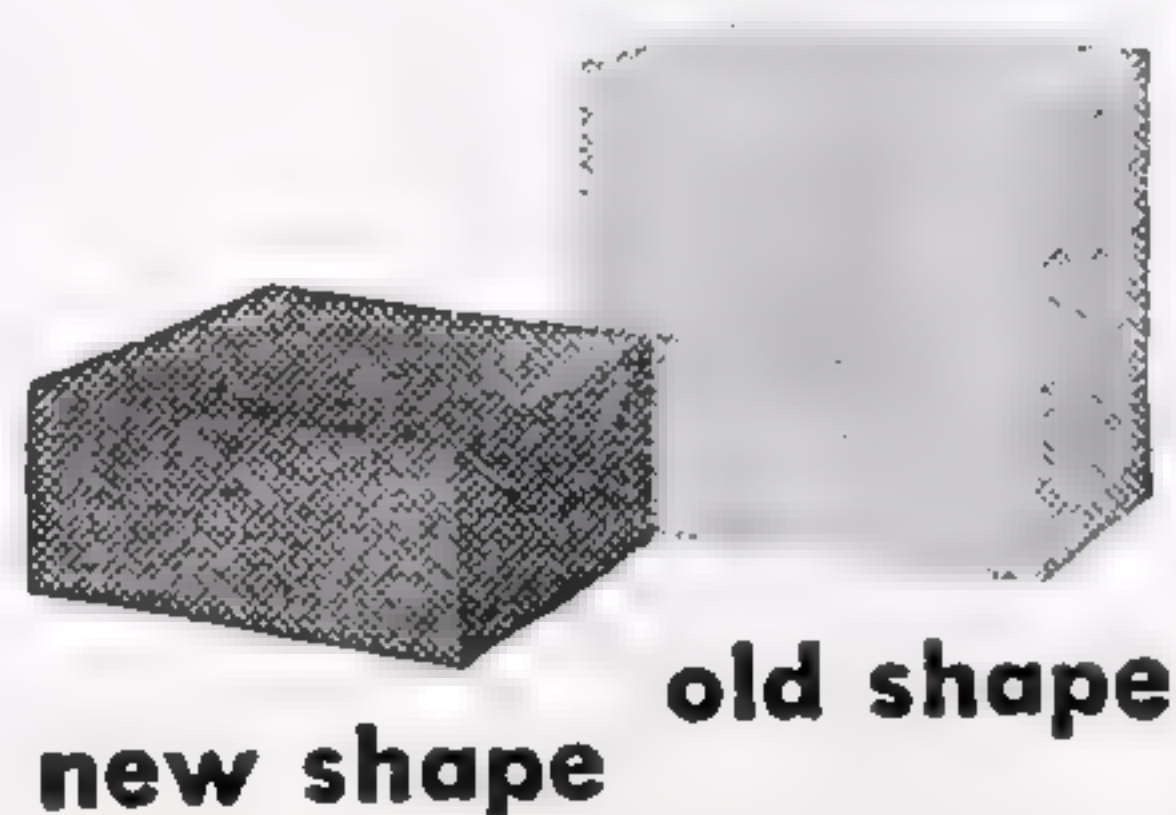
Both guesses were wrong!

It's *easy* to guess wrong about this wrapped box. It looks as though it might contain so many different kinds of things.

Actually, it's Modess—in the wonderful new-shape box! So skillfully shaped *not* to look like a napkin box, that the sharpest eyes couldn't guess what's inside the wrapping.

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**Modess—new-shape box
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saves embarrassment!**



new shape

old shape

Katie's Hep!

(Continued from page 62) Sunday feature, Katie didn't.

When this story made the rounds, people shook their heads, then acknowledged that the real Katie never has been known to any but her friends.

It isn't snobbishness that has made her stay apart from the usual Hollywood routine. She simply doesn't like *chi chi*. Her friends are likely to be tennis friends, golf friends, a sculptor, a writer or an actor . . . but a good one. For although Katie may not wholly realize it, she requires the best from each friend. From the tennis player she wants the best tennis game; from the sculptor his best feeling for good art; from the musician, a talent she has none of, the power to evoke or talk fine music. She's so busy, so intensely busy-minded that she automatically rejects friendships where there is nothing to exchange. She has an unalterable sense of fair play, but knows it must work both ways and she insists upon offering something in return.

HER admiration for Ethel Barrymore is typical. "I'm constantly surprised," she said, "at the number of things she knows. Not just through living and reading but with thought on top of that. When she comes to visit, I'm always excited to see her. She refreshes and is one of the few persons I know who is distinguished in the way one should be distinguished."

Another of Katie's best friends in Hollywood is Spencer Tracy. As an acting team they know how to play it for the laughs.

The bantering routine that goes on between them began when they first met. Katie had asked for Spence to play opposite her in "Woman of the Year." She admired him as an actor and he had the quality she liked. "But that first meeting!"

After sizing Spence up, Katie said, smiling, "You're shorter than I thought you'd be." Spence laughed and said, "Don't worry, I'll cut you down to my size." From then on they were friends.

One of the things Spence kids Katie about is her intenseness and enthusiasm which often make her argue. She loves a good argument but if she's proven wrong she'll admit it. She and director George Cukor, who have often worked together, love to go into a session.

During their arguments, Spence will sit back and listen. Then, after Katie has gone on for quite a while, he'll turn to Cukor and say, "Well, George, we've done the scene your way so now we'll do the Hepburn version."

At no time, however, does Katie try to take over her director's role. She respects his position. It's just that she can't help giving opinions, whether it's about the way a scene should be played or the way a government's being run.

Several years ago, you'll remember, Katie was criticized about her efforts for freedom of speech.

Asked the way she felt about this criticism, she vehemently replied, "I felt disgusted! All my life I've believed that truth

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would stand on its own substance and a lie would fall because of its lack of substance. When someone directly accused me of being a Communist, I was advised to sue. I didn't because of my belief that truth stands. Think of the many untrue things said during my life that I haven't denied. I simply didn't believe that any American with his thinking cap on right could believe me to be against American principles.

"Why," she continued, "I couldn't live under any form of totalitarianism. I'd be the first to be shot. I have to be a person, not a piece in a pattern."

She wants others to have the freedom she demands, too, therefore, when speaking or working for what she believes, she doesn't weigh consequences. Her friends believe she never will.

There were other rumors spread about Katie, particularly in her early days in Hollywood, that she refused to deny, because of the same principle.

Her slacks, too, were the object of severe criticism by Katie's earliest critics. She began to wear pants when she was thirteen for the simple reason that pants enabled her to fling herself on the ground comfortably after tennis or golf. She still finds pants comfortable and practical and is likely to show up at a broadcast in a well-tailored slack suit, with the effect that the other more formally gowned players, not Katie, look uncomfortable.

HOWEVER, as her film appearances prove, she can wear the most glamorous gowns designed and look handsome in them. And she has the most perfect taste in selecting clothes for others.

In "Adam's Rib," when Katie thought that one of Judy's dresses wasn't becoming, she took Judy to wardrobe and tried different clothes on her until she found the one that was most flattering. Then she suggested proper make-up tips and hair-do ideas to assure Judy looking her loveliest. And it must be added she never was patronizing about it.

Because Katie's a person who places value primarily on human equations, she'd enjoy helping a young person up the ladder. It's only surprising that so few people know of her good acts. Not many people are aware, for instance, that it was Katie who did so much toward giving Van Heflin a start in his career. They met when they appeared together in "A Woman Rebels." Van did a couple of other pictures after that, then went back to New York, presumably "washed up" in films. It was Katie who asked for him for her leading man in the stage version of "Philadelphia Story." And it was Katie, after it was decided that a "name" like Jimmy Stewart was needed for the film version of this success, who talked M-G-M into signing Van to a contract anyway. Whereupon Van went into "Johnny Eager" and won an Academy Award.

In all the years Katie's been in Hollywood she never invited any groups of those people with whom she's worked to her home. But a few weeks before Katie took off for New York to realize her fondest dream, playing *Rosalind* in Shakespeare's "As You Like It," she gave a big party for Judy Holliday, Tom Ewell, David Wayne and Jean Hagen, the young players of "Adam's Rib." It turned out to be one of the greatest parties ever given in Hollywood, with everyone, including Katie, having the time of their lives.

After the party, Judy summed Katie up as well as anybody could. "To be as good an actress as she is, is an objective for any performer," she said with real feeling. "To be as tolerant, as unselfish and as honestly thoughtful of others as she is, is an objective for any person."

THE END

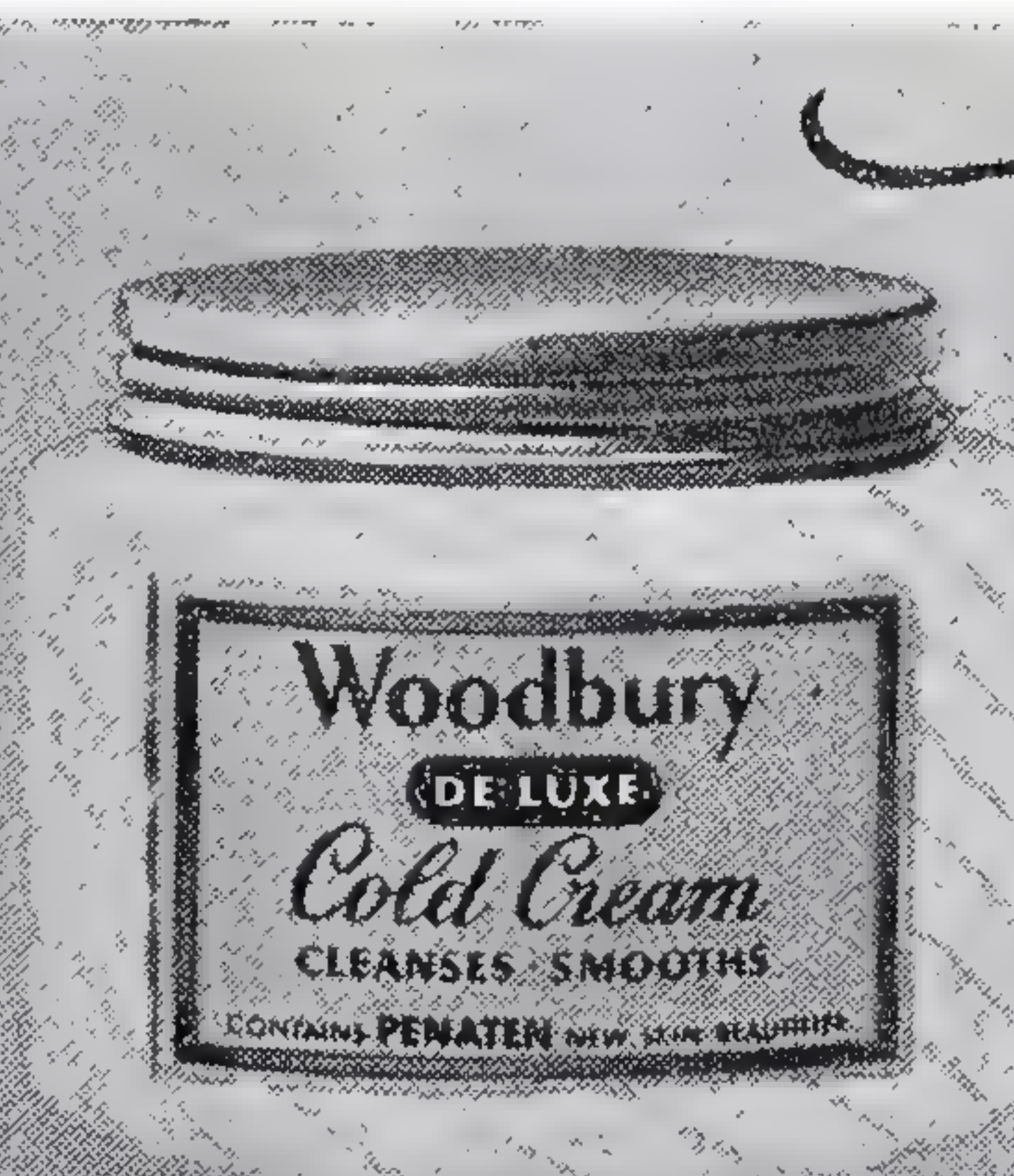


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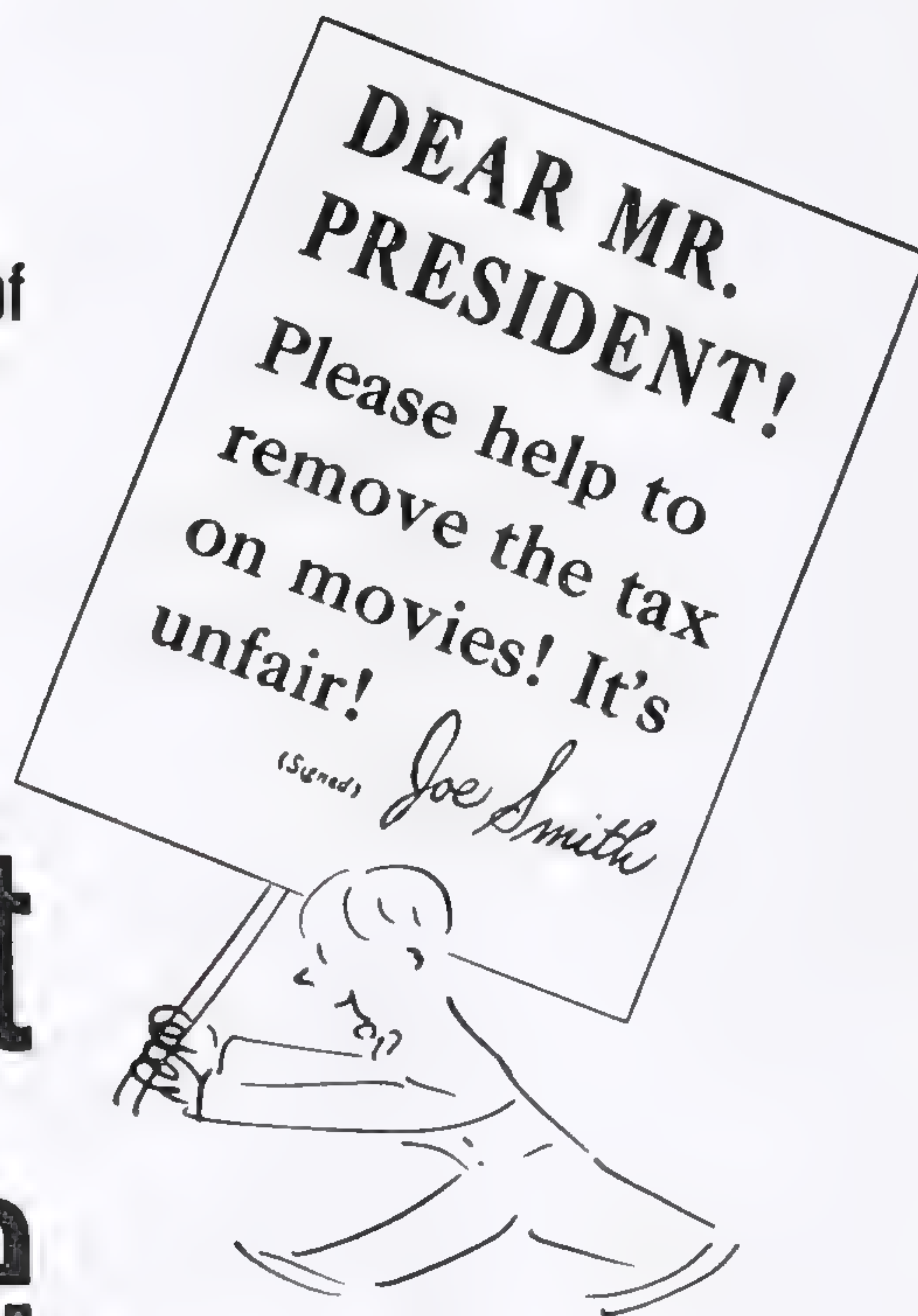
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PHOTOPLAY MAGAZINE

for the benefit of our readers

Hobby House

(Continued from page 59) Hollywood. Instead of doing your house as a dream, as did the romantic *Mr. and Mrs. Blandings*, with such disastrous results, you really should do it in terms of realism. I did not say, necessarily, in terms of practicality. But the realism to face is what the terms of your home life actually are: Whether you entertain much or little; whether you like to invite large groups of friends or have small, intimate parties; whether the house is actually the setting for the wife or the husband, or, ideally, both; and whether you are a young couple dominated by the world of fashion, or are cast in a more conservative mold.

The Tony Martins are young, light of heart, full of songs and dances. I consider them very clever to have selected Mrs. Negulesco as their decorator, since she would have full appreciation of their ideal environment. Cyd and Dusty are about the same age. They travel in the same social circles and understand the demands of a similar social life.

THE house that Tony and Cyd bought was originally Spanish, which usually means large and rambling, but generally with a gloomy color scheme. This is what I call Beverly Hills antique. It rarely means more than twenty years old, actually, but that is how fast style dates in a small place such as Beverly Hills. Actually, the Martins live on the very edge of Bel-Air and by making the outside of their dwelling all white, you barely notice its Spanish ancestry, while indoors the "reverse" painting scheme seems to me immensely clever.

For example, the yellowish-tan that dominated the typical Spanish indoor wall has been replaced with clean freshness. Where the new look comes in is that the floors and the ceilings have been kept light and the walls made quite dark.

As originally built, the living room is long and narrow. If this problem had not been faced realistically, an attempt might have been made to use all the furniture in a manner that would seem to reduce its length while widening the center. But just as a very tall girl looks more smart if she puts on high heels and frankly proclaims her height, so this room, by dramatically using its length and not concentrating on the width gets a freshness suited to people who love the dramatic.

The use of two cocoa brown couches along the side of the room brings a really smart alertness to the effect. Separating them is an ultra-modern glass-topped coffee table of gray hawthorn. Each couch has two large matching brown pillows, and two smaller ones, one in scarlet and one in gray metallic cloth, with appliqued cut-outs on them from the French chintz that makes the window draperies.

These draperies, made without a valance and using a simple, pleated heading, key the entire decorative scheme of the room. Their background is a soft, silvery gray on which are printed saucy-looking houses in red, blue, chartreuse, and light green, climbing one above the other on some improbable hills into the most delightful atmosphere. Across the room, on the weathervane lamps, this same chintz has been used for the lamp shades and to carry out their amusing note, these shades are shaped like the mansard roof of a French town house. The small couches before the fireplace are cocoa with small appliqued cushions on them. At the ends of the long couches there are bleached wood modern tables with gold-wooden base lamps topped by chartreuse shades.

If you are a young homemaker of fashion, I believe you will be very happy

if you follow a similar decorative plan for your living room. You do not have to pick a chintz with an urban scene on it, naturally, but the clever trick of using not only its colors, but its actual detail in other parts of your room, such as the appliques on the couch cushions, ties the whole plan together delightfully.

The only features in this room that I quibble with slightly are the crescent-shaped couches around the center coffee table with a "lazy Susan" top. In my opinion, they might give a guest a sense of discomfort, actual or imagined. They seem to convey an air that nobody is going to stay "put" very long, as no one can without some back rest. I suggest, if you want to copy this new note, you put low backs on them.

This would mean raising the height of the coffee table to approximately the height of the backs of the couches, but the effect would be to leave your guests looking outward toward the other couches, not inward upon nothing but the coffee table. Such a device, obviously, is for large parties, but then this whole room is so decorated. For smaller groups, there is the adjoining bar.

I DO not think there is any good way to make a small bar original, and there really shouldn't be, because such a room in which there is a bar is obviously functional. But in this room I like the gray walls, done in a tone lighter than the gray walls of the drawing room, the bar itself, of a light gray with a darker shade of gray used for the stools before it and the yellow and green checked window curtains. The couches are dark green, but the leather chairs are scarlet, which picks up the scarlet used as the lining color for the bookshelves. The game table and the two chairs before one of the windows, where Cyd and Tony sit many an evening alone, enjoying Canasta or gin rummy, are of dark green leather.

Personality expressions in a house are excellent always. Cyd, herself, designed their small breakfast room for Tony's particular amusement, by having his theme song painted around the top of it and "papering" it with sheets of old music. There is even a small piano here for his practicing. If your particular man has a hobby or an artistic bent that means expression, I think a breakfast room is a very good place to show it off.

Upstairs, in Cyd's and Tony's master bedroom, the same modern color and decorative scheme has been followed. Here the walls are again gray with the carpeting in softest green-gray. The quilted orange headboard of the bed is complemented by a quilted yellow-white spread, with a huge monogram on it. Cleverly, the plan of the drawing room has been exactly reversed, plain draperies making a striking contrast to the valance boards and the walls of the large dressing room end of the bedroom. This is papered, most appropriately, with love scenes done in large-size, amusing human figures, dressed up in pastel blues, grays, pinks and white. As I think most proper to a bedroom, all the furniture in the room, save the bed, has been played down. But also, as most appropriate to two personalities in show business, the dressing-room mirror is generous, and the chair before it is actually a small sofa, large enough for two to sit on and dress in comfort.

I like this house. I feel there is much in it that the modern and quite young homemaker can apply to her own scheme of living.

THE END

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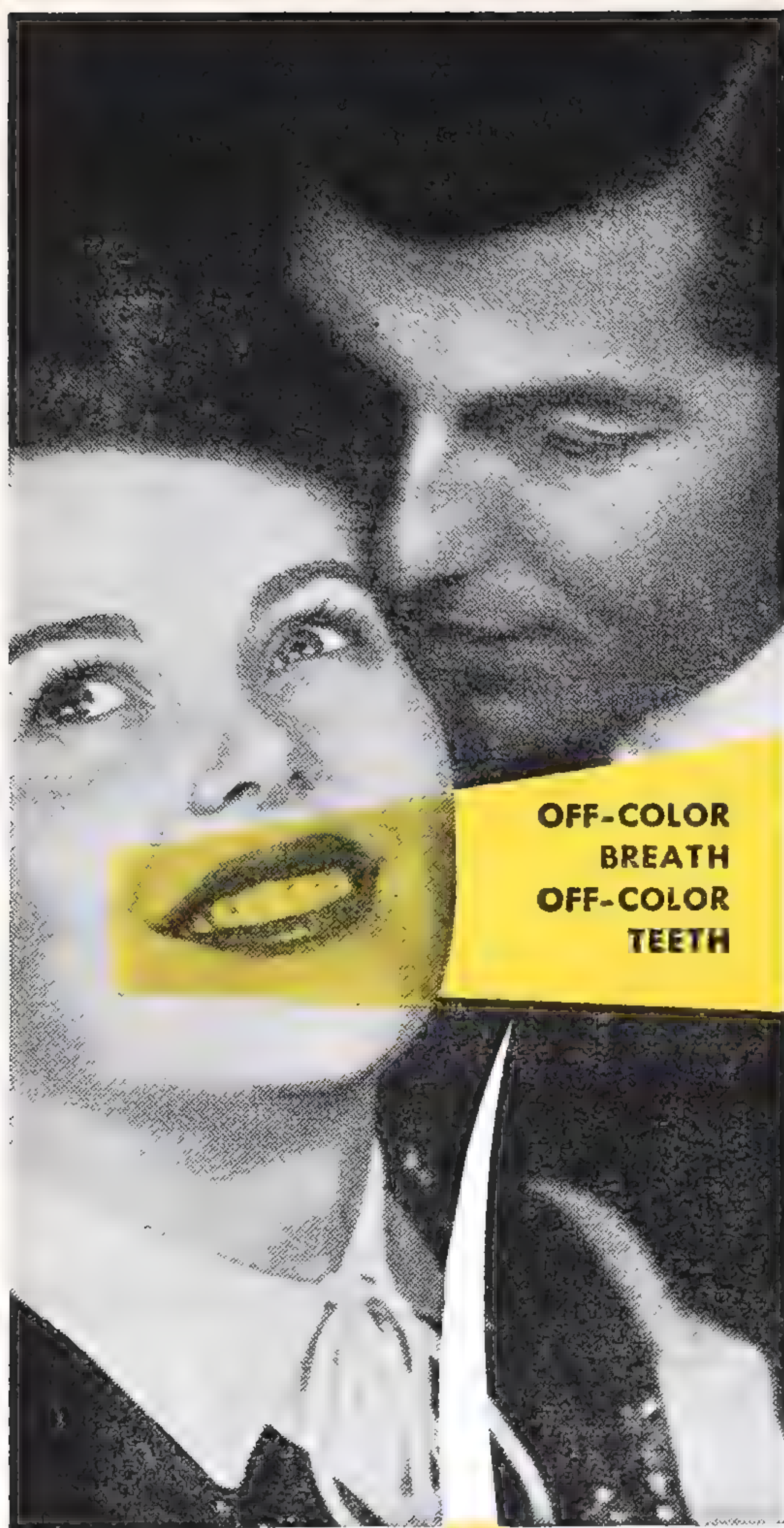
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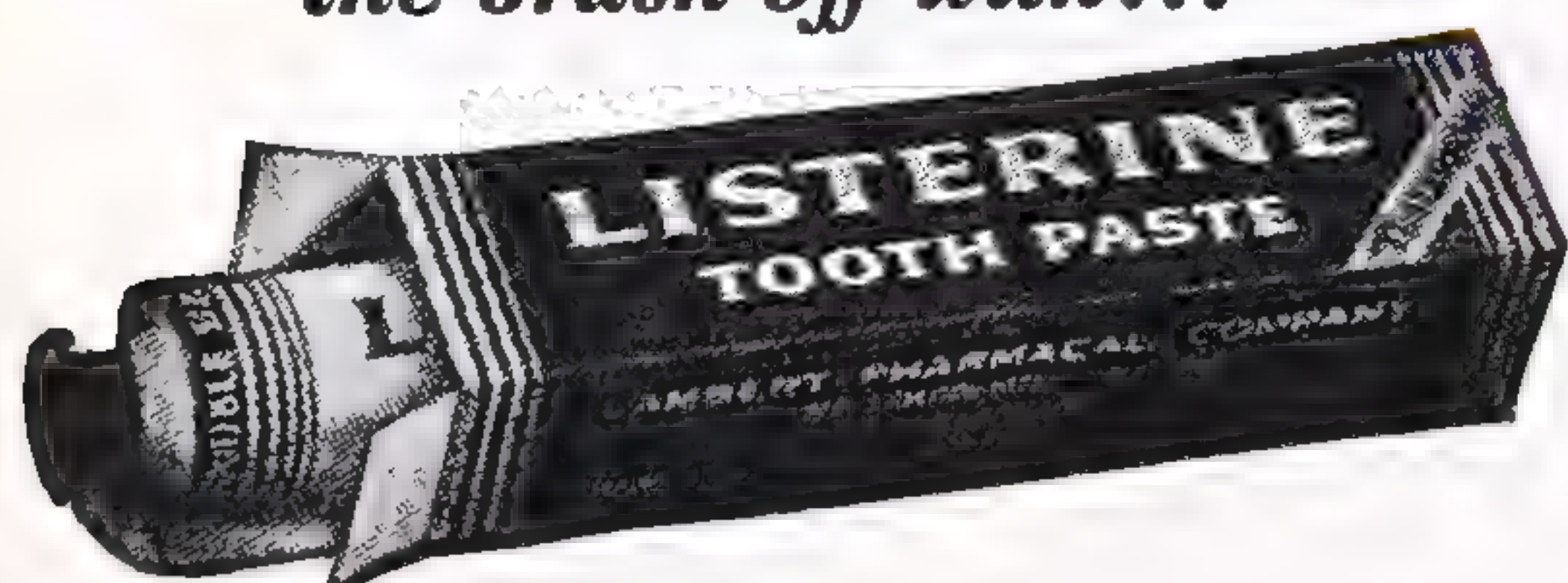
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Babies—Hollywood's Most Expensive Luxury

(Continued from page 33) exceeds any character she ever could create for the screen. Her drive, too, turns to a different direction. Whereupon her thoughts divide between her baby and her career—with her baby getting most of them. No longer is she eager to work, work, work. She prefers, instead, to get through at the studio so she can go home to her child. Also location trips, important to many pictures, cause her to fret and worry.

SHIRLEY TEMPLE'S reluctance to leave Linda Susan for location trips has been especially understandable. In the last two years Shirley, becoming more and more unhappy with John Agar, naturally concentrated her emotions upon her little girl. And Shirley, a rich woman, doesn't have to make any picture she doesn't want to make.

Those who have worked with Shirley tell me how often she is unprepared for the day's work; how, apparently, she has done little thinking about the character she is playing; how her mind, judging by her conversation, is more concerned with Linda Susan's activities than with her own.

"A Kiss for Corliss," Shirley's latest picture, has been recalled. It did not do good business following the Temple divorce and the producers decided it would be better to let the ill winds of this publicity blow over a bit. I don't doubt for a minute that Shirley's divorce, destroying an idyll, alienated some of her public. Neither do I doubt that "A Kiss for Corliss" would have done quite satisfactory business, in spite of the divorce publicity, had it been as delightful as Shirley's earlier movies.

Judy Garland worships Liza. Always, when I see them together, I am reminded of the way directors treat great stars. Liza must look just so. Judy thinks far more of Liza's appearance than of her own. Liza must be presented to visitors just so. And so on. Never doubt, either, that Judy thinks of Liza as her creation. It is her attitude, as it is the attitude of many mothers, that paternity is purely accidental. It could be that men would be more devoted fathers, and husbands, were this not borne in upon them.

Last year, when Judy and Vincente Minnelli separated, I wondered if Judy, subconsciously, didn't want to have Liza entirely for herself. Judy was ill and distraught at this time, I know, and her state of health undoubtedly was contributory to the separation which, happily, is now over. But I still think my idea on this subject is correct.

We were talking the other day of Deanna Durbin and the way her brilliant career

had gone into at least temporary limbo. I say temporary for there now are plans to bring Deanna back to the screen and she is, I understand, dieting and restyling herself in preparation for this event.

"It doesn't matter that Deanna let her career slide," protested a mutual friend, "she's making up for all the childhood years she lost as a child actress. She's entitled to some time out!"

No doubt about that whatever. But it was, you'll note, motherhood that worked the miracle of causing Deanna to put first value on a life outside of the studios.

Actresses naturally have more than an average degree of emotion. That is why they are actresses. So when the greatest human emotion, motherhood, comes to them, anything can happen. And does!

Take the case of Bette Davis. Bette, judging by her attitude during the past three years since Barbara was born, hasn't been able to get over the miracle of having reproduced herself. She never had the exalted opinion of herself and her rights that she has nowadays, not even when she was undisputedly the screen's first lady and critics and box office receipts at once sang her praises.

It has been all too obvious in Bette's pictures that she has not given her work the ceaseless attention, even to the least detail, which she once did. Nor is that all. During Bette's last visit to New York she drove the staff at Warner Brothers slightly mad with her demands and her incessant mind-changing. Instantly Barbara came into the room or the conversation, however, Bette, who had had the air vibrating with her nervous protests and demands a minute before, turned into a creature of sweetness and light.

It sometimes is truly unfortunate that the stars turn so intensely maternal. There is a star who, for kindness sake, shall be nameless, who has such high standards for her little girl that she makes her and everyone else miserable. "Darling," she will say in her throaty voice, "you did not greet Miss Maxwell politely. Please leave the room and come back in a proper manner." This routine goes on, with the poor child leaving the room and returning not once but innumerable times. Of course the little thing finally freezes and cannot smile as she should. Then there are tears and everyone concerned, including Miss Maxwell, is slightly ill with nerves.

The last time I visited this star, a friend who was with me said, as we departed, "There's going to be an ax murder when that child is a little older. And when it happens I will be glad to testify for her, say it was justifiable homicide."

Betty Hutton has had an unfortunate



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series of pictures during the past few years. Those who work with her explain this in various ways. "Betty," they say, "wanted to go dramatic." They tell how she insisted that the end of "The Perils of Pauline" give her an opportunity to emote. But if you will look at the record you will see that Betty's career stopped zooming with the birth of the now three-year-old Lindsay Briskin.

I think Betty, like Deanna Durbin, in a way, compensates for the lack in her childhood. She wants Lindsay and Candace to have everything she couldn't have, because her family was poor.

When a girl as sensitive as Betty finds herself with babies, plus the ability to give them all advantages, what is more natural than that both her imagination and her emotions should center upon her children instead of such pictures as "Dream Girl"?

They tell me we'll soon see the old Betty again, that she has made her adjustment, that she realizes she must protect her screen career in order to protect Lindsay and Candace.

This often happens. It was after their children had grown up a little bit that Jane Wyman and Jennifer Jones, for instance, really established themselves.

There are some stars, of course, who, from the beginning, take motherhood in their stride. Joan Crawford's children have their place in her life. Indeed they supplement her background delightfully and dramatically; you might almost say they are part of her personal stage setting. But, as an actress, Joan goes marching on.

Babies... Babies... Babies... They're blessed events the world over. But, in Hollywood, they're spectacular events, too. The showers that are given for prospective mothers in the film colony are past belief. For no other occasion, including weddings, does the town go so completely

overboard. And the flowers that go to new mothers! You wouldn't believe them.

The largest bouquet Olivia de Havilland received, so I hear (Olivia never would discuss it), came from her sister, Joan Fontaine. Olivia and Joan, as you know, have, for several years, been estranged.

IT IS typical of Joan that she sent Olivia the flowers willy-nilly. That's the way Joan is today; no more like the inhibited, shy girl who came to Hollywood several years ago than I am like the *Venus de Milo*. And it is the amazing truth that it was little Deborah Dozier who changed Joan into the gay woman she is today. No Oscar, no paeans of praise from the critics ever succeeded in giving Joan the sense of fulfillment she has found in motherhood.

Many criticize Joan as an exhibitionist. Let them! She is gay and amusing and great fun to be with. If she should win Howard Hughes it would be a great feather in her cap. It isn't likely she will. No one else in Hollywood ever has, including Olivia, who was very much in Howard's life in the days before Marcus Goodrich.

It will be interesting to see what effect the advent of Benjie Goodrich will have upon Olivia. I hope he will not cause her to retire into family life any more than she has already. Olivia is the first actress of the screen. She proves this again in "The Heiress." It would be a pity if she were to be thrown off her artistic beam. But, frankly, I wonder! Already, Marcus Goodrich appears to have influenced her estrangement from her family, her old friends, and, with a handful of exceptions, her motion picture colleagues. Olivia is, I think, a Victorian at heart. She loves to be dominated by the man she loves. And now, with little Benjie in her life too, she may

very well close her door even more firmly on the outside world.

Esther Williams, too, has a new baby. But Esther, who has the most sane, balanced approach to life of anyone I know, is likely to balance her dual existence as a mother and a star with no dire effects in either direction.

About Rita Hayworth I am not so sure. She will have a real problem with her first daughter, Rebecca Welles, mentally precocious but no beauty, and her second daughter, Yasmin, who promises to be lovely and who is a princess to boot.

Then there's Gene Tierney and her Christina. Gene may not win any accolades for her performance in "Whirlpool" but she's a great star in the nursery these days. It is fair enough that Christina Cassini should be the axis of her mother's life, temporarily at least, for Gene and Oleg's first child, Daria, has a quality of deafness caused by the fact that Gene had measles before she was born.

It used to be that the wonder of motherhood was forbidden the movie stars. The producers used to insist that a girl who had the recklessness to become pregnant go into hiding until her baby was born, then a year or two later secretly "adopt" her child. "The public," the producers used to contend, "like to think of their idols as glamorous young creatures without issue." Gloria Swanson, I think, was the first big star to shatter this theory. She had a daughter, Gloria, by Herbert Somborn of Brown Derby fame and then proceeded to have other children by other husbands, while her performances became more glamorous and her box office receipts zoomed.

It could be that even though the thinking of these old movie producers was wrong, their conclusion was right.

THE END

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Joanne Dru, in scene with Edmond O'Brien, wears original dress designed by Odette Myrtil and executed by Athena, in the Essaness film "711 Ocean Drive"

Opposite, Joanne Dru models the Junior Accent adaptation of her "711 Ocean Drive" dress in rustling paper-checked taffeta, navy with red and white accents. It has detachable white pique collar and cuffs, three-quarter sleeves, diagonal patch pockets and red patent belt. In brown or black check also, sizes 9-15. Around \$22.95 at Stern Bros., New York, N. Y.; Wm. Filene's Sons Co., Boston, Mass.; The Higbee Co., Cleveland, O. Red sandals by Velvet Step, \$9.95. Crescendoe gloves

For store nearest you write direct to manufacturer listed on page 90

Photoplay Fashions





a pretty **theme**

Sheers, shadowy and filmy, spring into the spotlight with an elegant, fashion-right look. Redingote dress, above, has a triple appeal—wear it as an ensemble, wear the dress alone, wear the coat over another simple dress. Navy organdy redingote has tiny collar, short, wide-cuffed sleeves, wide belt. By Minx Modes in sizes 7—15, 9—15 LWJ (for the long-waisted junior). In gray, pink or pale blue butcher linen, all with navy organdy redingote, \$17.95 at Davison-Paxon, Atlanta, Ga.; Crowley, Milner Co., Detroit, Mich.

The butcher linen dress has unpresed front pleat, round neck bound in navy organdy. Wear with redingote belt

For store nearest you write direct to manufacturer listed on page 90



for springtime

Sheer prettiness that will last through the summer. Dress above, in a striped sheer cotton, has a notched collar, very brief sleeves with turnback cuffs. Top is softly bloused. Full, graceful skirt flares widely at the bottom. Crystal buttons dot the front to below the satin-belted waistline. By Doris Dodson in pastel sheer and broadcloth stripes, it comes in sizes 9-15. \$14.95 at Oppenheim Collins, New York, N. Y.; Stix, Baer, Fuller, Seattle, Wash.; Schuneman's, St. Paul, Minn. On both pages, Wear Right gloves, Madcaps hat, Prima shoes and Marvella pearls.

*Petite **Susan Douglas** appears in "Lost Boundaries," a Louis De Rochemont Production*



Photoplay's **Pattern of the month**

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Enclosed find twenty-five cents (\$.25) for which please send me the Photoplay Pattern of the Barbara Stanwyck "Thelma Jordon" dress in size 12—14—16—18—20.

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Barbara Stanwyck wears this dress designed by
Edith Head in the Hal Wallis production "Thelma Jordon"

A spring-into-summer style and appeal for all because of the smart simplicity that makes it so wearable. Top is slightly bloused, with buttoned-down back. Graceful skirt is gored to give a flowing softness below the smooth lines of the hips. Give it a fashion flair by whipping it up in one of the new sheer cottons. Lonsdale's Sheer Frost is your answer—and it's crease resistant!

The Aid of the Party

(Continued from page 53) room. Bob contributed a lamp, made by his sister, which was perfect for the powder room. Even Pat and Mona surprised each other with gifts. Pat's "moving in" present to Mona was an old-fashioned chopping block for the center of their dreamy red and white modern kitchen. Mona reciprocated with a huge copper hood to go over the stove.

The giving and "placing" of the presents, incidentally, was loads of fun, too. It took a lot of mad figuring before the entrance hall was finally decided upon as the place to hang the painting. Bill Williams has the "handy-man's" trick of putting a piece of scotch tape over the place where the nail is to go. Thus he prevents chipping or cracking of the plaster.

After dinner, Pat entertained everyone with card tricks, the secrets of which he guards with his life. The only thing Pat can't do with cards is to foresee the future. However, Bob Sterling had his share of predictions for the day. He'd just come from the Carroll Righter television show where he'd been the guest of this famed astrologer. Righter advised him of the best time to make decisions and warned him of those times when he should avoid making any moves. However, Bob, a very impulsive person, usually is influenced by his own personal hunches.

Liz Scott prefers "antiquing" to astrology, any day. Liz can see right through an old piece of furniture and know whether it's good or not. "Look at my hands," she remarked. "That's from turning a little \$12 commode into something really lovely. I took off all the paint, rubbed it down with steel wool and linseed oil and did a most professional job."

Just before supper was served, there was a ring of the doorbell. It was Bob Neal. Bob, who is a wealthy Texas oil man now, went to school with Pat. But whenever he's in town, the Nerney house is his first stop. This was his initial visit to the new Early American farmhouse, so Mona told him all her plans for it. She and Pat decided to build only a part of it at a time, rather than complete it and skimp on paneling, fireplaces, and other things they love. They're currently getting along with the furniture they had in the old apartment. "The way things are now," Mona explained, "we can at least sit, eat and sleep."

Mona kept her menu for the party simple—half grapefruits, thick lamb chops, glazed carrots, roast potatoes, stuffed cucumber cups, date nut crumb cake.

Barbara Hale showed Mona her way of cutting grapefruit in half making "pump-

kin teeth." She drew a circle around the middle of the grapefruit so as not to run off the proper path, and then stuck a paring knife in, "pumpkin teeth" fashion, as far into the grapefruit as the knife could go. When she got all the way around, she lifted it in two, and there it was.

All recipes serve about six people.

GLAZED CARROTS

Scrub but do not remove skins from 18 whole baby carrots. Cook, covered, in small amount of boiling water until barely tender. Rub off skins under cold water. Dry on paper towels. Melt 5 tablespoons butter in skillet. Roll carrots in $\frac{1}{2}$ cup brown sugar. Cook gently in butter, turning often, until glazed.

STUFFED CUCUMBER CUPS

Wash and peel 4 cucumbers. Score lengthwise with fork. Cut into thirds crosswise. Hollow out pulp and reserve. Chill cups. Dice cucumber pulp, removing larger seeds. Combine:

- $\frac{1}{2}$ cup minced celery
- 2 tablespoons minced green onions
- $\frac{1}{2}$ cup minced radishes
- $\frac{1}{4}$ cup French dressing

Blend in cucumber. Chill. Before serving, sprinkle cucumber cups with salt. Arrange cups on tomato slices on bed of watercress. Fill with marinated mixture. Serve with mayonnaise sprinkled with paprika. Garnish with watercress.

DATE NUT CRUMB CAKE

Separate 3 eggs. Beat yolks until foamy. Add in order given:

- $\frac{1}{2}$ cup sugar
- $\frac{1}{2}$ teaspoon salt
- $\frac{1}{2}$ teaspoon baking powder
- $\frac{1}{2}$ teaspoon vanilla
- 3 tablespoons milk
- 3 tablespoons melted shortening
- $\frac{7}{8}$ cup finely crushed zwieback or cake crumbs
- $\frac{1}{2}$ cup chopped nuts
- $\frac{1}{2}$ cup sliced dates

Stir until blended. Fold in stiffly beaten egg whites. Spread in greased 8" square pan. Bake in moderate oven (350° F.) 20 minutes. Cool, cut and top with whipped cream. Stuff additional dates with pecan halves, chill and slice crosswise. Sprinkle over whipped cream and serve.

(Mona Freeman is in "Copper Canyon," Elizabeth Scott in Hal Wallis's "Paid in Full," Barbara Hale in "And Baby Makes Three," Bill Williams in "The Cariboo Trail" and Bob Sterling in "The Sun-downers.")

THE END

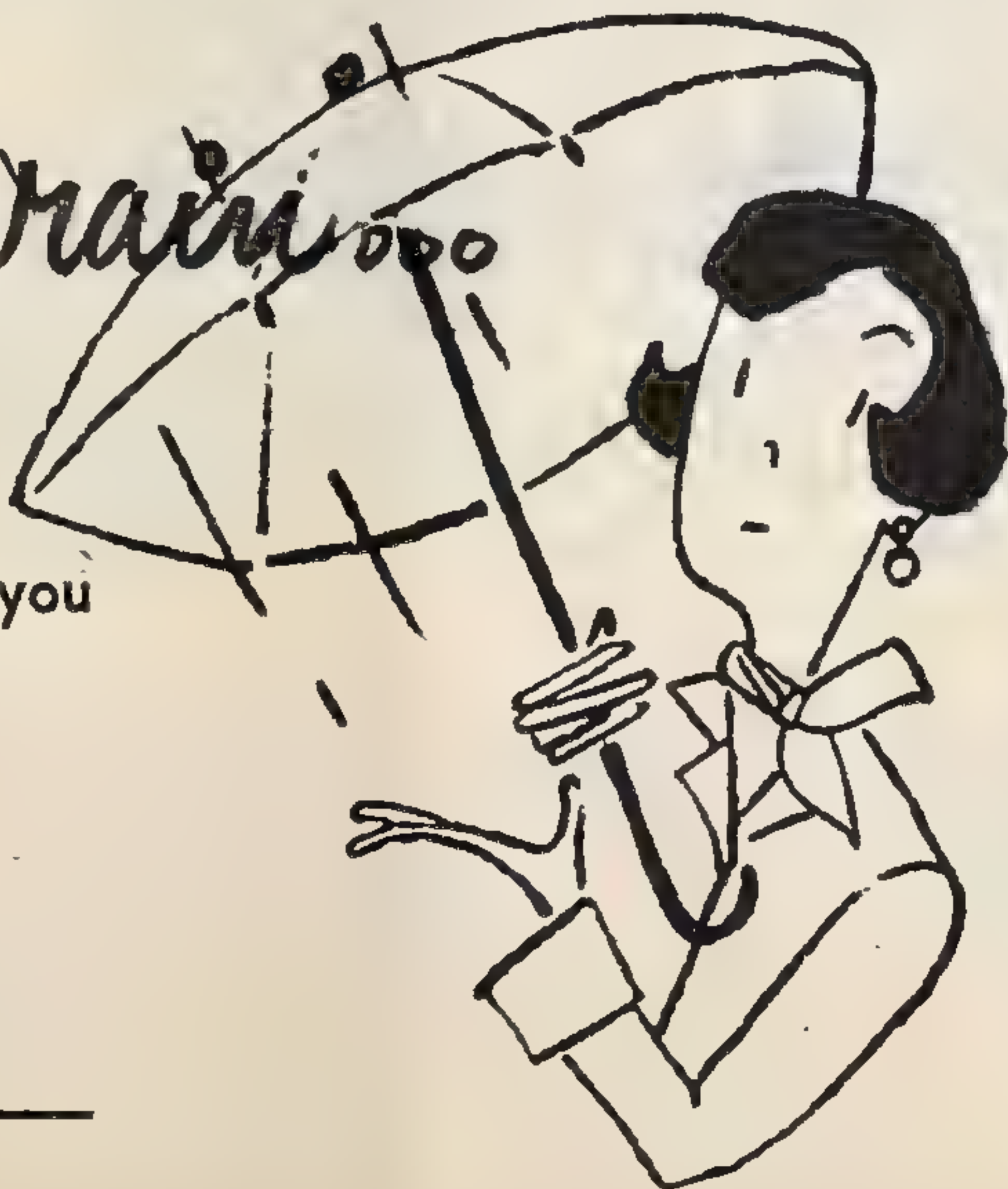
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For store nearest you write direct to manufacturer listed on page 90

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*Velvet Step, 1501 Washington
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Cotton shorties

*Crescendoe Gloves, 240 Madison
Avenue, New York, N. Y.*

Redingote dress

*Minx Modes, 2223 Locust Street,
St. Louis, Mo.*

Picture hat

*Madcaps, 28 West 39th Street,
New York, N. Y.*

Cotton gloves

*Wear Right, 244 Madison Ave.,
New York, N. Y.*

Striped sheer dress

*Doris Dodson, 1120 Washington
Avenue, St. Louis, Mo.*

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*Prima, 705 Ann Street,
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Pearls

*Marvella, 383 Fifth Avenue,
New York, N. Y.*

Raincoat

*Sherman Bros., 205 West 39th St.,
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Hats

*Betmar, 1 West 39th Street,
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*Debway, 42 West 39th Street,
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PHOTOPLAY

(Continued from page 50) they don't make me aware of it. It's like eating a perfect dinner. The enjoyment is spoiled if you're made conscious of all the work that went into it. So, when you give a guy the impression that you always look naturally perfect, that's sex, girls.

Before I went into the Army, I thought I was four fathoms deep in love. She was an Irish girl with a pug-nose and freckles. She was really a pal. I'd take her to a nice small restaurant, the kind I like, like Hollywood's Encore Room or the Villa Nova, or Nick Arden's in the Valley. These are the quiet spots, where the food is good. Where the only entertainment is somebody playing good jazz on a piano and maybe another somebody singing, and where the patrons are just nice, regular folks.

Yes, I said to Mr. Duff, this was a real girl. And when they shipped me overseas I had some wonderful foolish thoughts about a home and children and all that. I'd planned on this for the time when I would get back and after we'd walked by that preacher man. So what happened? I got one of those "Dear John" letters out there in the Pacific, and I took it just as big as you can on a tropical island. In fact, I honestly welcomed being shipped to Iwo Jima by way of a change. And that's sex, too, girls, when losing you can make a guy feel that way.

JUST BEFORE this gal, I had been equally overboard for a small, lush girl with a great big voice. But the trouble that time was that she was a success and I was a flop. She worked constantly, as she deserved to because she was really hot with those blue notes, and I worked very far and few between on radio shows.

This girl liked to see and be seen. And I'm not blaming her. But when you are making fifty dollars every three or four weeks, if you take your girl to Mocambo or Ciro's, you give up coffee, cigarettes, regular meals and clean laundry. Or you do as I did, you give up the girl.

I took this particular dream woman out to the spots she craved. I tried to act like a big wheel. But at the end I always felt like fifty cents and I'd actually be worth less than a quarter when we checked out after an evening in one of those spots. I'm not blaming the girl. She knew what she wanted. But I am telling you to note this down for your future operations: When a guy is sincerely dating you, when he makes it plain that he'd rather be with you than any one of a half-dozen other girls, give out with the impression that you are having a high old time on his pocket-book level, whatever it may be. Don't overdo it. Don't let him see that you are acting, even if you are. I'm telling you that when you can go out and have laughs on a two-dollar date, or get kicks out of "just us" eating a hamburger, that's sex, girls, that's also a real come-hither for any man. If you play it smartly enough, you might even turn him into a husband.

A guy doesn't like to be without a girl anymore than a girl likes to be without a guy. A fellow has male friends he enjoys fooling around with, but to put the real edge on an evening you've got to share it with a member of the opposite sex.

Latch on to that word "share" however. We're all naturally selfish and maybe the reason we all cotton more to people who are generous, is not alone because we realize this will get us, personally, more, but because we also unconsciously realize a generous person is not a childish person.

Maybe you don't go much for wrestling matches, or football, or whatever sport your Cupid-challenger is most interested in. But why not try to brighten



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up just a little on the particular subject? Preferring, as I've confessed, career girls, because they seem to me more alive, more alert, more sharp to talk to and usually more sharp to look at, I'm perfectly willing for a girl to be my equal. But I don't want her to be my superior. Neither do I want her to be a dim dope who doesn't "know what beer is, daddy," and who thinks I am a "great big mans."

The girls in Hollywood are a little too apt to fall into the first classification, and I think it's a danger corner that too many career girls may drift into.

Because they can earn their own way, which usually means living in the manner they desire, and dressing as well as they wish and not being beholden to anyone about their coming in or going out, they get a little domineering. They make an entrance into every place, whether it's a night club or a private party. They have to be the center of attraction.

There is nothing for a guy, escorting a girl like that, to do except play backstop or second fiddle. And if you think any guy likes that, you're crazy.

SO, GIRLS, even if you actually are more important than the guy (and even if he, intellectually, knows it) don't let it show. The best theatrical example I can think of is Lunt and Fontanne. You notice that it isn't Fontanne and Lunt. She's a very great actress, Lynn Fontanne, certainly the equal of Alfred Lunt. Maybe better than he is. I don't know. I bet she doesn't know, for sure. And I'm sure Alfred doesn't know. They are co-stars, equal partners in a perfect marriage. But at home or in the theater it is Lynn who defers to Alfred, who seems to lean on him, who gives the impression of needing him for his superior physical strength and his superior brains. That's sex, girls.

What really holds a man is your making him feel more important, more handsome, more brilliant, more promising than he's ever felt before. You can't do that on flattery alone. And you can't do it, either, by being too indulgent. We still want to be conquerors, we men, perhaps more today than ever, because there is so much less left for us to conquer. So don't be too generous, girls. Don't be too coy, either. You are more apt to think you got a better dress or hat if it has an expensive label. A man is more apt to think he got something more special in a girl who holds herself just a little high in price.

Let's put it this way: When you find a man who makes your heart beat triple, who zooms your pulse and starts you dreaming, that's sex. And when you make him glassy-eyed after the first date or two, that's sex, too. Then he starts doing what he thinks will please you, and you start doing what you think will please him. And that's flirtation or maybe courtship, if you handle it smoothly. But when you get to the place where you don't have to think what you want to do to be happy, because it's whatever he wants to do, and when he finds himself in the same state of mind, that's love. And you might as well give in.

This latter happy stuff is what I'm searching for. A couple of times in the past, as I've told you, I thought I almost had it. Someday, and very soon, I hope I'll actually capture it.

Right now I live in a small house with my agent, who is a bachelor, and we have with us a chap who keeps the place clean, still another bachelor. We rarely see one another. We seldom eat at home. And I don't like it.

What I want is a girl who, when she opens the door at night, will say, "Darling, you're home!" and I'll know that that's the moment she's waited for all day. That's the girl I'll marry, if she'll have me.

THE END

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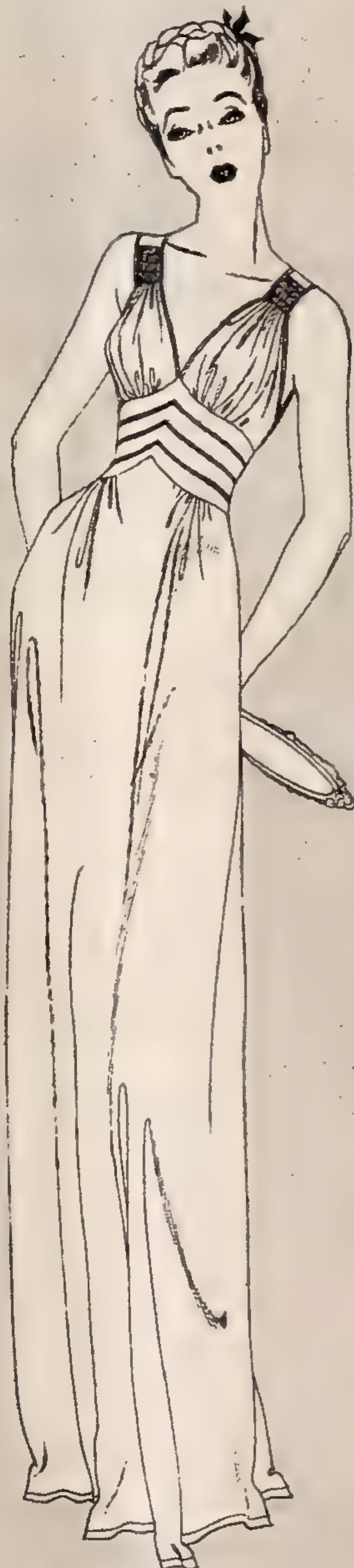
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Dangerous Curves Ahead!

(Continued from page 57) suits I bought in Italy last year, didn't fit." This is all well and good, but who has Webb's powers of concentration?

Not Anne Baxter, certainly. When Annie saw herself in "The Razor's Edge," in which she played with Clifton, she knew her reducing time had come, or else. She started on her diet by taking no food for forty-eight hours. Then, after two days with no food, she went three weeks with no dinners. "I never recommended this method," says Anne, "neither would any doctor."

SHELLEY WINTERS is naturally chubby. She is also naturally ambitious and she has a huge appetite. Recently, before starting a picture, Shelley was ordered to lose fifteen pounds. Pastry almost proved her Waterloo. When her producers caught her with the goods, they ordered the waitresses in the studio cafe to refuse her order. But Shelley is a girl who can get around anything. She, in turn, ordered her friends at the studio to sneak pie a la mode to her dressing room. She finally lost the fifteen pounds. But, remember all the stories at the time about Shelley's temperament? Nerves unfed start screaming.

"How did you lose those twenty pounds?" I asked Linda Darnell. "Twenty pounds?" screamed Linda. "I'll hit you on the head for saying that." I'd better get me a tin helmet because Linda lost at least twenty pounds prior to playing Amber, in "Forever Amber." It was nearly "For Never Linda." She collapsed with too much starving and too many shots to make her lose her very healthy appetite. "Never again," she said at the time. And she wasn't kidding. Linda is now curvaceous, and healthy.

Clark Gable, on the other hand, never forgets his public—or his figure. Before every movie he makes, Clark practically starves himself on one of the strictest diets in Hollywood. Mrs. Gable, however, keeps that shape through pure lack of interest in eating. Lucky lady.

When Marta Toren came to Hollywood from Sweden, she was husky, hippy, bony and apple-cheeked. Rather like Marlene Dietrich in her "Blue Angel" period. The mills of the Hollywood Production Gods slowly ground twenty-five pounds from Marta. Now she looks like the Dietrich of today, fragile, no hips, hollow-cheeked. The bosom would have gone, too, only busts happen to be in style.

After you read this story about the new singing sensation, Mario Lanza, I think you'll be glad to be an unsensational private individual. It was at a Joe Pasternak party at Mocambo, with wonderful hot and cold dream food at the big buffet table. I was helping myself very liberally, as usual, when Mario's golden voice interrupted, "Gosh, you're lucky, Sheilah. I wish I could eat like you!" Mario naturally loves spaghetti. But to keep earning dough, he can't eat that much dough. Now Mario envies another singing star, also of Italian descent, Frank Sinatra.

For Frank, probably the thinnest movie star in Hollywood, of either sex, probably eats the most. For years, this has been a typical day for Frankie. Breakfast—six pancakes, three eggs, cereal, ham and coffee. At 10 a.m. a snack of milk and cookies. Lunch—soup, salad, steak, potatoes, ice cream and pastry. Dinner—cracked crab, a bigger salad, a bigger plate of spaghetti, steak, potatoes, Boston cream pie. Before going to bed, he downs a huge hunk of his very favorite dish, Pizza Pie, a mixture of cheese, tomatoes, anchovies and anything else that occurs to you.

Montgomery Clift either has a clear con-

science or a magnificent digestion. He usually eats a steak just before going to bed. Monty, partial to proteins, is a six-eggs-for-breakfast boy, and has often eaten three tremendous steaks in a day. Never, however, has Monty tipped the scales at more than a hundred and fifty pounds.

Love succeeded for Jimmy Stewart, where sanitariums and diets failed. Two months after his marriage to Gloria, Jimmy had gained seven pounds. As a bachelor, Jimmy was *Elsie the Cow's* best friend. He drank milk till the cows came home. He even went into a hospital and drank milk and cream lying down. And when they let him out, he was two pounds lighter!

Love also has done wonders for Cary Grant. When I asked Betsy Drake how Cary was regaining the forty pounds he lost as the result of yellow jaundice, last year, she told me, "He's just lying in the sun and resting. But he's not eating any more than usual."

It is not unusual to see Ann Sheridan topping her ginger ale with a spoonful of thick cream. "You get used to it in time," says Miss Sheridan, quietly downing the murderous mixture. Annie, a chubby chick at the beginning of her movie career, once starved for her art. Now, in spite of the bushels of potatoes Ann has swallowed down with the ginger ale and cream, she is too thin.

It's funny about food and figures. Alice Faye couldn't even nibble a leaf of lettuce without gaining. But Claudette Colbert, who, at forty-four, has the figure of an eighteen-year-old, can eat a box of candy a day. And nothing new is added.

AND Dan Dailey, who loses between twenty-five and thirty pounds with each picture as the result of strenuous dance routines, drinks two glasses of malted milk a day, to regain the poundage.

Marilyn Maxwell always has to be careful about whatever she eats, that's one reason she's refused to pose for leg art. On the other end of the scale is new starlet Peggy Dow, who can't pose for cheesecake, because she is too underweight. And, pretty soon, that might be true for Yvonne De Carlo. Yvonne is another five-meals-a-day girl. "But I just burn it off as fast as I eat," Yvonne says.

Ida Lupino eats something every hour, on the hour. At times, in addition to beer for breakfast, Ida shortly afterwards manages a mixture of ice cream, cream, with an egg thrown in for good measure. "It would be worth it, if I could get fatter," says the starved-looking star. I think it would help, if she could relax. It would help if horses could fly, too.

No gal today in her right measurements wants to weigh as much as the ancient Venus de Milo. But when Ava Gardner had to play the goddess in a movie, there was so much skin and bone jutting through the draperies, something just had to be added. Too bad the old-time Venus couldn't have switched places with Ava. I'm sure she'd have loved the whipped-cream cake and pie her prototype ate five times a day.

Early photographs of Joan Crawford show her in the Amazon class. Now Joan, who knows the sensible way of keeping weight down, can eat anything, and her magnificent figure remains magnificent. Ann Blyth is on the too-slender side. "Milk and crackers for me, mid-morning and mid-afternoon," Ann tells me. Garbo gave up meat when she met Gaylord Hauser, for vegetables and nuts. Now she's given up nuts for meat and George Schlee.

And I'm getting hungry. Pardon me while I take time off for a steak and a piece of pie!

THE END



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These Precious Things

(Continued from page 55) pale blue satin cushion, resplendent with lace, on Sue's dressing table, are a dozen inexpensive baubles, the earliest tokens with which Alan said, "I love you," to the girl who discovered, fell in love with, and married him. On shelves in their bedroom are a dozen priceless figurines; Dresden and Royal Copenhagen, with which, over the eight years of their marriage, he has repeated, "I love you, I love you."

A dollar for a trinket was a lot of money for Alan Ladd when he first went shopping for a present for his Sue. But to Sue Ladd, the tiny gilt pin, a flowerpot with glass "jewels" for blossoms, which sits on her pincushion, is just as meaningful as her exquisite "Girl at the Harpsichord" in priceless Dresden.

The love story, not the gifts, is the thing.

THE love story began in 1939 when Sue Carol, then an actors' agent, heard a stirring male voice on a radio program. The "voice" played a man of sixty and his son. Sue, curious to know the real age of the owner of the voice, called the radio station, asked Alan Ladd to come and see her at her office. The man who appeared was in his middle twenties, shy, but eager.

Sue told him what had intrigued her in his radio performance.

"How old are you?" she said.

"Well, I can tell you I am twenty-five, but I can't prove it."

And he explained that the courthouse and all its records in Hot Springs, Arkansas, where he was born, had been destroyed in a fire when he was a baby. If he had to ask the sovereign state of Arkansas to vouch for him he couldn't prove he had been born at all.

It didn't really matter, Sue told him. What mattered was that he was a good actor, and she was a good agent. She thought she could get him into films.

Sue got on the phone, Alan says she was born with a telephone in her hand, and began calling producers. While she talked about the good-looking, talented young man in her office, she doodled.

Sue always doodles while she telephones, and she always draws the same doodle, a flowerpot, with two flowers, which Alan insists look like strawberries.

The first day's effort landed Alan a part in Paramount's "Rulers of the Sea." It wasn't a big part, but it paid substantially more than he had been earning, and with part of his first pay check he bought Sue her flowerpot pin, or "doodle pin," as they both affectionately call it.

That was the beginning, of everything. Of the career of Alan Ladd, of the love story of Alan and Sue, of the collection of "I love you" presents.

Alan worked fairly regularly from the outset of his professional association with Sue, and he saw more and more of her after office hours.

Whenever Alan came to pick Sue up, he particularly admired a pair of Dresden figurines, dancing couples in Empire dress, and Sue loved him for loving them. They had been her mother's, and were her most valued possessions.

"Someday, I want to buy you a figurine," Alan would say, half-jokingly, after that, when he turned up with yet another bauble for the pincushion collection.

Not long after this, Alan got his Big Break. Director Frank Tuttle, on Sue's urging, tested Alan for the shock role of Raven in "This Gun for Hire," and signed him the next day.

This meant a big boost in his pay check and he felt he could ask Sue to marry him, "one day."

For the first time since he'd known her he was rich enough to go to a jewelry store to buy her a gift, and the ring he chose, a giant topaz set in cabachon rubies, she accepted as an engagement ring.

And the next day, she bought an "engagement ring" for him. "I found it," she confesses, "in a hock shop on the boulevard. It was all I could afford. It was a plain gold signet ring, inscribed with the name Paul, the pawnbroker said he would sell it for nine dollars."

"How much to change 'Paul' to 'Alan' and add a single ruby?" she asked him.

He thought he could do it for another six dollars. Alan wears the ring now to cover his wedding band when he is portraying an unmarried role.

"This Gun for Hire" was completed, and while the public had not as yet had a chance to look at Paramount's new star, the producers of the picture were sure enough of their "find" in Alan Ladd to cast him in "The Glass Key" and send him on location with a company to Mexico.

SUE CAROL visited the location one weekend, and between shots, as it were, she and Alan were married by a Mexican justice of the peace on March 15, 1942. For some reason, they say today they don't remember what it was, they decided to keep the whole thing secret.

The army was looming for Alan, and both he and his bride were intent upon one thing, they wanted a baby, now, before Alan had to go away.

Which made for wonderful headlines a few months later. A day before Alan and Sue were remarried in a religious ceremony in a chapel in Santa Ana in July of that year, one columnist reported that Sue was consulting an obstetrician in Beverly Hills. Sue had visited the doctor to find out why she was *not* having a baby, but that wasn't the way it came out in the papers.

"Alan Ladd and Sue Carol deny they are expecting a baby," the columnist columned the next day. While on Page One in the same edition much larger headlines announced "Alan Ladd and Sue Carol Wed in Santa Ana."

Alan bought Sue a tiny golden bank for her charm bracelet at that point, it already included a miniature of her "doodle" flowerpot, an engagement ring, a camera, a wedding ring.

"It's better," he assured her, "to have money in the bank before the baby comes."

Alan had time, before his army induction, to go to New York for personal appearances in connection with the opening of "This Gun for Hire." It was his first trip to the Big City, and Sue locked up her office to go along.

When they found themselves between trains in Chicago with an hour-and-a-half to waste, Alan disappeared. When he returned, he had a present for Sue, four Dresden figurines of the muses, Painting, Music, Sculpture and the Dance, quite the most beautiful and the most touching gift that Sue had ever had.

"They had another one," Alan said, "which I wanted to get for you, a girl with a harpsichord, but I couldn't afford it."

They were going to stay at the Waldorf in New York. It is certainly the most famous, and the most splendid, Sue thinks, and she thought Alan would love it.

As their train pulled into Grand Central

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Station, Sue finished telling Alan about the Waldorf with its vast marble and red plush lobby, its milling mobs, its excitement.

But Paramount had advised the hotel that celebrities were coming; as a result Sue and Alan were spirited from their taxicab into the exclusive but unimpressive private lobby reserved for guests in the ultra-ultra Waldorf Towers, lifted to their twenty-eighth floor suite in a practically empty elevator.

"Is *this* the Waldorf?" asked Alan, disappointed.

Nothing at this point seemed quite real to Alan, the city, the hotel, the deference of the Waldorf staff.

NEWSPAPER interviewers came with the luncheon, and Alan couldn't eat. At dinnertime, he was on the air with a prominent radio commentator.

Sue urged him to have some food; he couldn't live on excitement.

He wasn't hungry, he insisted. Besides, he didn't get it. Why all this fuss?

"Come along," said Sue. "We'll take a little walk."

And they left the hotel, and walked across to Broadway, into Times Square. And they looked up at the giant marquee above the Paramount Theatre.

"This Gun for Hire," it said, "with Alan Ladd."

It blinked on and off, as Alan watched, hypnotized. He couldn't believe it. But suddenly, a teen-ager in the passing crowd spied him and squealed, "It's Alan Ladd!" In the next five minutes, he signed a hundred autographs.

They fought their way back to the hotel, and, this time, Alan was grateful for the "private" elevator.

"It's amazing," he said, "amazing."

"How about a sandwich?" said Sue.

"You know," he said, "I think I *am* hungry."

It was one a.m., but Sue called the kitchen and ordered two hamburgers, with coffee.

The sandwiches arrived on a tray glittering with silver and crystal. Alan eyed the check. "Two-fifty, for a hamburger!" he gasped, "it's ridiculous." He was too indignant to eat.

Jellied doughnuts and coffee were in the too recent past.

Newspaper reviews the next day proclaiming him a new star dimmed the memory of his lean days. Alan felt rich enough to wire the shop in Chicago: "Please air express Girl with Harpsichord."



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The next addition to Sue's prized collection of figurines arrived along with Alana Ladd, the couple's first child born on April 21, 1943. It was an exquisite little blue-eyed, golden-haired girl in Royal Copenhagen. When David Alan, their son, was born three-and-a-half years later, Alan added a companion Royal Copenhagen piece, a boy's figure.

THE family, by this time, were crowding their temporary quarters in the farmhouse on the Ladd ranch. Alan's three-year stint in the army had slowed his career temporarily and they had not yet been able to build the dreamed-of home of their own.

Actually, they all liked the informal living in the country; but there was something pretty ridiculous about the sight of Sue's precious figurines shoved into shelves along with saddles and alfalfa seeds. Alan built a wooden case for them, strictly temporarily, he insisted, and it occupied the place of honor in the living room.

"But when we get into our own house," he promised, "I'll do it right. We'll have them in a glassed-in recess in the wall." He had seen such an arrangement at Marjorie Rambeau's, all he needed now was a house to go around it.

In the meantime, he worked in one picture after another.

"You know, honey, what we need," Alan said one night, "is a vacation. Why, we haven't been away in years."

After all, he had never really taken her on a vacation. Paramount had footed the bill for the trip to New York, and when they visited his old home in Arkansas on a hospital tour they had been guests of the U. S. Army.

"I'm going to get you out of town for a rest," he told her after he finished "Saigon." "I'm going to take you on a vacation," and he added, emphatically, "I'm going to do it right."

Alan made reservations at Arrowhead Springs Hotel, a resort which lures its guests with anything but bargain prices. What's more, he reserved the most luxurious suite in the place. Dinner, Sue was told when she arrived, would be served in their rooms. Mr. Ladd had arranged everything, selected the menu, the wines.

Dinner came, and was served by candlelight by waiters who must have worn cotton-soled shoes. Soft music surrounded them . . . outside was the cool night, a full moon. They had four blissful days to look forward to, with nothing to do but play.

Alan spent the four days in bed, with the house physician in attendance.

It was the unusual altitude, the doctor said. Sue made another diagnosis. She was sure it was the unusual luxury.

By the time they left Hollywood for their next vacation, two years later, Alan's poverty-conditioned nerve ends had relaxed. They crossed the Atlantic, saw London, were presented to England's King and Queen at a Royal Command reception. Alan's trick stomach didn't turn over once.

He felt well enough, and happy enough and, at last, sure enough of himself to go shopping alone in London's antique shops. He was looking for another present for Sue, and he found it, another miniature in Dresden, of a concert grand piano.

"The harpsichord has grown up," said Sue, fondly, as she admired it.

And so, of course, had Alan.

In a procession of small, precious gifts Alan Ladd has unfolded for his Sue the story of his love, and his fulfillment.

The love goes so deep, however, and the fulfillment is so complete that no mere gift, not even the big house on the hill, can ever quite encompass it.

THE END

The New Hollywood Diet

(Continued from page 38) because a star cannot work.

It was then that Photoplay, in order to determine how it is possible to diet safely, turned to one of the highest authorities in the land, the famous Johns Hopkins Hospital in Baltimore.

Through our valued reporter, Llewellyn Miller, we presented the Johns Hopkins Hospital with a list of the questions most frequently asked about dieting and reducing. Their straight-to-the point answers, we believe, will be of vital interest to those who contemplate reducing. Also from Janette Carlsen, Dietitian in Charge, we received a basic seven-day diet, including all the foods a normal person requires to operate at the maximum of health and energy.

Hollywood received our report from Johns Hopkins first with avid interest and then with enthusiasm. On the preceding pages, in addition to the questions and answers and the Carlsen basic diet, you will find the basic diet modified for reducing purposes. To read about the results, turn to Evelyn Keyes's story of how, on this new diet, she both lost weight and increased her energy . . . Also, Photoplay brings you exercises by Hollywood's physical directors which will tone up fatty tissues broken down by dieting and reduce measurements . . . hints from Hollywood's dress designers on how to camouflage body faults . . . invaluable advice from Hollywood's make-up experts on ways of using various kinds of make-up to bring your face its greatest loveliness . . .

It is with pleasure and, I think, justifiable pride that the editors of Photoplay dedicate this April issue to *your new beauty*.

Adele Whitely Fletcher, Editor

YOUR CHANCE TO GO TO HOLLYWOOD

. . . with your fare and expenses paid—both ways! In the May issue, Photoplay presents an exciting new contest—and the prizes are worth trying for: Round-trip tickets by railroad or bus; a complete travel wardrobe; a luxurious set of luggage. In addition—you'll want to read Photoplay's complete guide to Hollywood . . . telling you where to go, where to stay, where to dine, things to see, stores to shop, plus nearby vacation spots. Illustrated with beautiful color pictures. It's your chance of a vacation lifetime! In the May issue, on sale April 12

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Hollywood Reduction Line

(Continued from page 47) along the sides of your nose and on your cheeks. Blend in the foundation to create an illusion of cheek fullness. This will make your nose look smaller. "If your nose is short and flat," he advises, "use a light foundation cream right down its center. Blend in the same way."

● Whisk Away Wrinkles

Terry Hunt has a routine for relieving wrinkles and bags around the eyes that is ideal: First, cleanse your face thoroughly with soap and water; then pat on nourishing cream. Massage gently with an easy circular motion. In the morning, apply an astringent.

● Camouflage with Rouge

Rouge should be used to mask facial defects. If your face is too thin, Jack Dawn suggests you apply rouge in the hollow of your cheeks to make them appear wider. If your face is well-shaped (an oval face is ideal), and you normally have color, don't rouge your cheeks.

● Strike Oil

In the summertime especially, the oily areas around the chin and nose are prominent. Wally Westmore, Paramount's make-up man, has a simple and effective treatment for this difficulty. Blot the oily area with tissue. Use a cake powder over this and repowder lightly to keep the troublesome areas looking fresh for hours.

(However, I'd like to suggest that if you have trouble with a too-oily skin, you wash thoroughly with soap and water three times a day—or four times, if necessary. Steam baths, too, help to dry out the oils. Also, you should use a strong astringent before applying your make-up.)

Anita Colby, Beauty Editor)

● Open Your Eyes

To make your eyes appear wider, Jack Dawn advises mascara on the upper lashes only. Begin the application from the middle of the lash area and work outward horizontally. Put your mascara on as close as possible to the edge of the upper lid to make lashes appear heavier.

(Continued on page 102)

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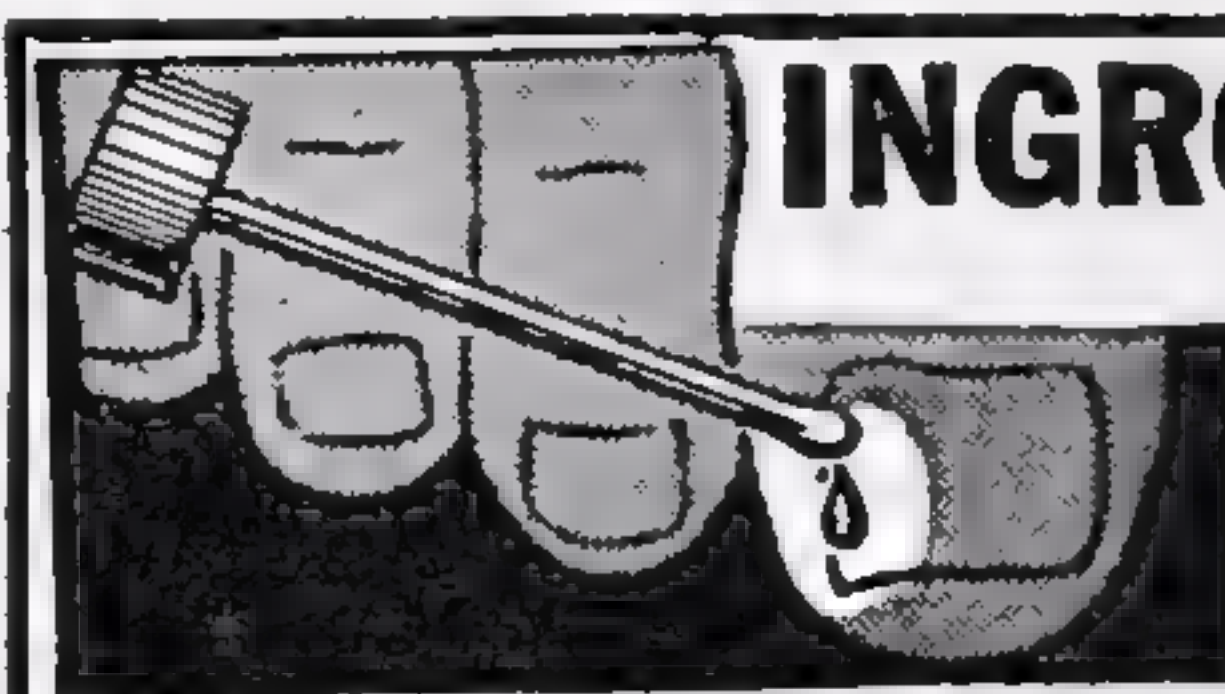
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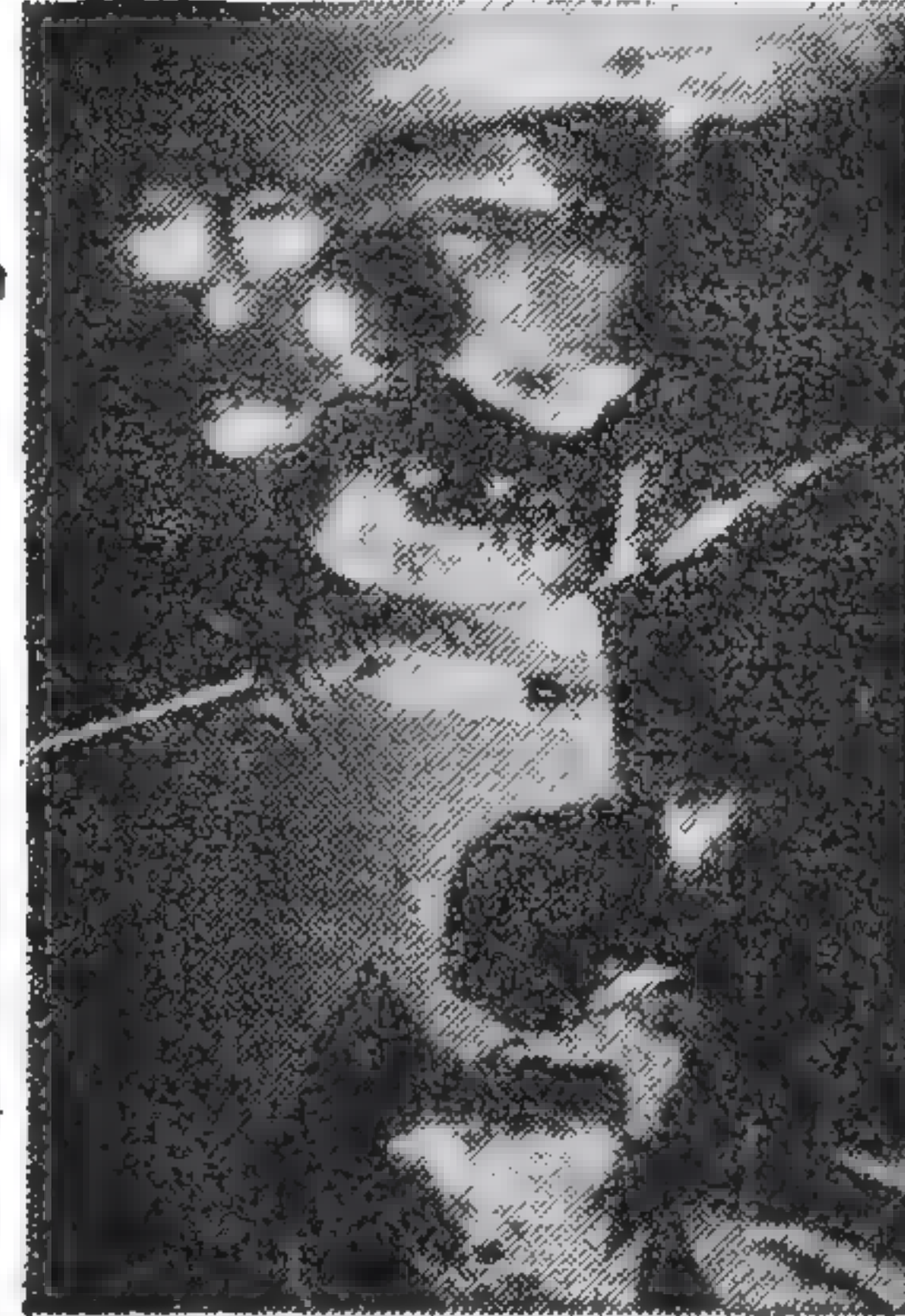
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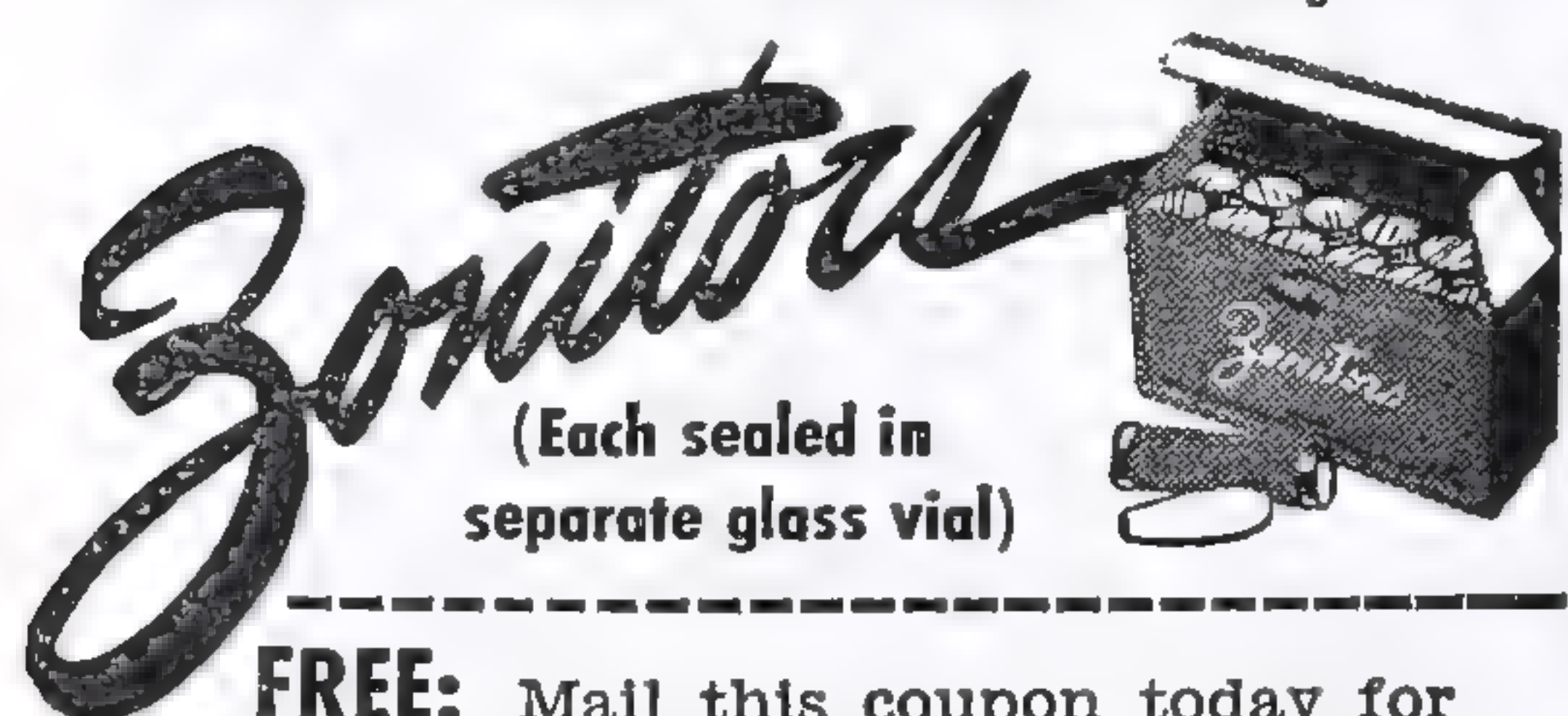
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● Rise Above Your Height

Hollywood designers create the illusion of height for short girls by using an unbroken line of color from head to toe. "Single-breasted suits and slim dresses and color relief kept high and around the face will make a girl appear taller," says Mary Kay Dodson of Paramount Pictures.

Travilla of Twentieth Century-Fox notes that a touch of color on gloves to match a touch of color on the hat is frequently all right, but a short girl in a black suit wearing red shoes and a red hat is disastrous.

Helen Rose of M-G-M suggests long, flowing lines and the princess line for short girls. "No peplums," she warns. "Use, instead, insignificant details with interest around the neck. All vertical lines are good, long waistlines particularly flattering and full-length coats rather than the three-quarter length, or the shorty, should be worn."

● Short Cut for Tall Girls

The Hollywood designers are agreed that a tall girl is in luck, but if you feel you are too tall you can do something about it. Helen Rose advises the round-look skirt with lots of fullness and unpursed pleats.

Travilla suggests voluminous coats, oversized handbags, dresses with horizontal lines or patterns. "And don't attract attention with flat shoes," cautions Mary Kay Dodson. "The smart baby Louis heel looks high, yet does not add height. Above all, stand up straight. There is always someone taller."

● Neck Lines

If you have a short neck, Mary Kay Dodson recommends the V-neckline and a shoulder line that holds close to the neck at the sides. Short, cropped hair will be more flattering, too. If your neck is long, Miss Dodson suggests high collars, choker necklaces, and where a suit or a dress has an open neckline, the introduction of scarves, jewelry or flowers.

● Curb Those Curves

If you resemble Jane Russell, only much more so, Helen Rose suggests wide, flaring skirts and scarves or large collars to bring a better sense of proportion to the rest of your body. "Be sure," she says, "your bra is good, but not too tight. A too-tight bra pushes the flesh into the abdomen or around the waistline." She recommends details like vertical tucks, the classic V-line coming just below the fullest part of the figure, soft colors and jabots. "Be sure your clothes are loose enough," she reiterates. "Anything tight across the bosom will accentuate it."

● Hip Tricks

For hip diminishing, Helen Rose suggests two-tone dresses with light tops and dark bottoms, wear skirts that fall straight from the waist, which are neither too tight nor too narrow. "Wide-brimmed hats and wide collars are good as eye detractors," she says. Slightly flaring coats and skirt fullness, if used right, are fine.

Mary Kay Dodson and Travilla also endorse these treatments for large hips. Allow for hip bulk in the fabric, such as gathers in the waistline, peplums or drapery. These designs, however, must look as if the bulk is in the fabric and not in the flesh.

● Leg Work

Heavy legs can be modified with proper clothing. Helen Rose centers all of her attention on shoes. Plain opera pumps should be substituted for strap shoes or the baby-doll variety. The pointed toe is very good and the baby Louis heel is excellent. Proper shodding is the No. 1 treatment for heavy legs.

THE END

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The New Hollywood Diet

(Continued from page 41)

Q: Suppose I take off ten pounds in two weeks, won't my vitality and stamina come back as soon as I return to my usual diet?

A: Your usual diet probably was not properly balanced in the first place, so your fat will come back, too, as well as vital tissue. Even if you return to a properly balanced diet, you will not feel your best until you have recovered the lost vital tissue. Since this is not readily replaced, you could have accomplished the same reduction of body fat by a much less strenuous diet, and felt better while you were losing fat only.

Q: What kind of weight lost quickly comes back quickly?

A: Rapid replacement of lost poundage is true only of salt and water. An example that every one has seen is what happens to a tennis player in perfect physical shape after several sets in the hot sun. Several pounds may be lost in a few hours, but they probably will be back the next day as soon as the salt and water balance in the body is restored. It takes far longer to restore true tissue substance that may have been lost. For example, as after an illness such as typhoid fever or true starvation, the nitrogenous or protoplasmic stuff is regained exceedingly slowly.

Q: Suppose, against your advice, I go on a quick reducing diet for a month in order to lose thirty pounds. Will I notice any ill effects beyond the loss of stamina?

A: The body cannot possibly adjust to such rapid loss of weight without some ill effect. At the very least, you will look flabby and wrinkled. Almost certainly, you will be extremely irritable. Here is a point that should be emphasized. A person in normal health and only slightly overweight usually can reduce safely by correct-

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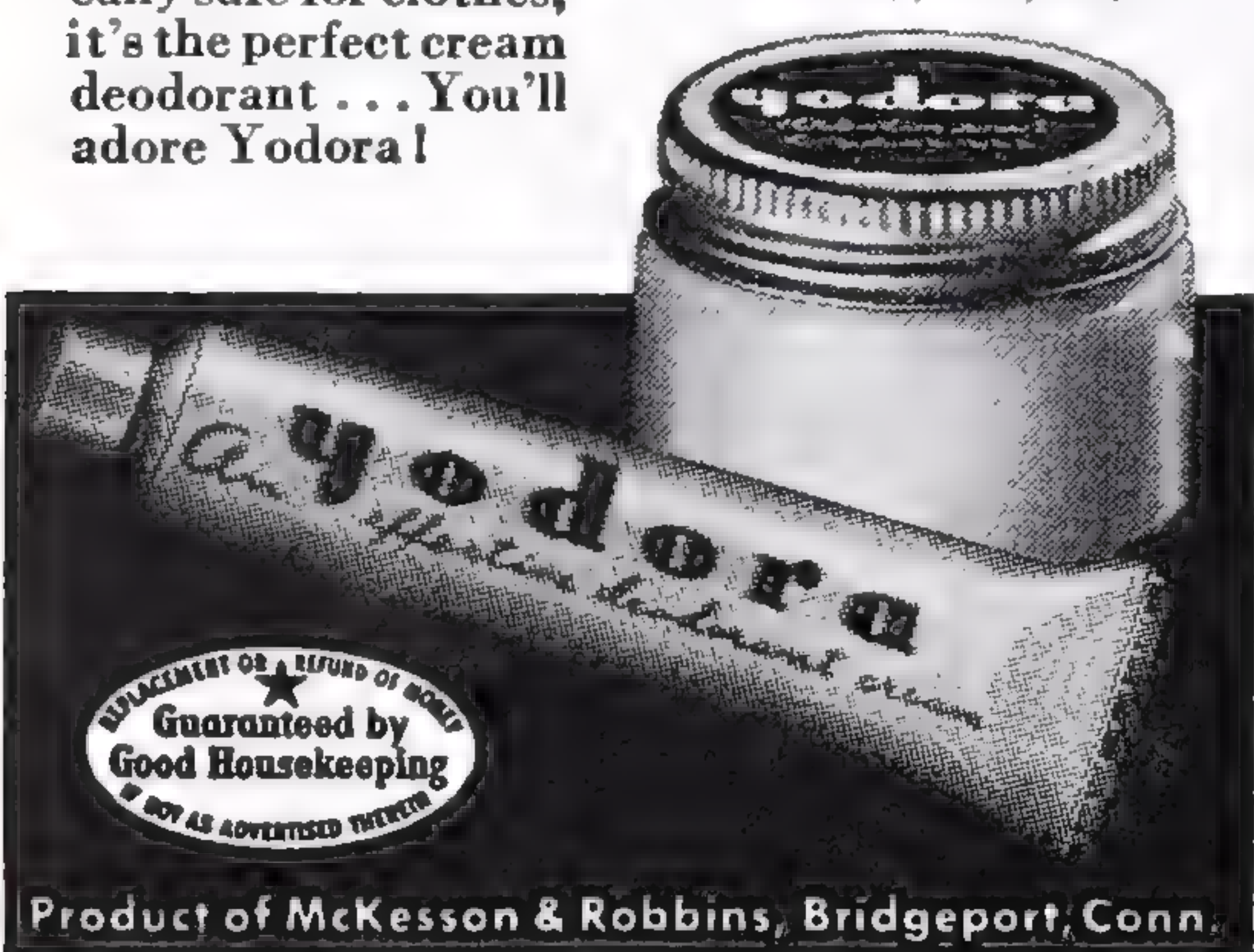


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ing diet, but anyone as much as thirty pounds overweight should be warned not to tamper with a reducing diet until she has consulted her doctor. It is possible that there is nothing wrong except incorrect diet, but we are inclined to suspect an emotional or physical disorder when there is that much excess weight.

Q: How can you tell whether a person is overweight because of emotional disorder, or overweight because of overeating?

A: We are inclined to believe that a great percentage of overeating is caused by an emotional maladjustment of some kind. People who are bored, lonely, worried or disappointed subconsciously try to pay themselves for what they are missing by eating.

Q: Are many people overweight because of glandular disorder?

A: No. Only about two per cent. However, if you have any suspicion that you have a glandular disorder, see a doctor before starting any changes in your diet. If you have any organic trouble or an ailment of any kind, your diet is a matter for your doctor.

Q: Does the quantity of food I eat have a direct relation to gaining or losing weight?

A: It is a variable relation. Many people who are putting on weight steadily eat less in actual quantity than some slim people. All they need to do is go on a properly balanced diet. They can eat as much as they want, and still lose two pounds a week. In their case, it is not quantity that counts, but the lack of certain essential foods. Other overweight people, already on a proper diet, need only to skip snacks between meals and refuse second helpings to reduce at the safe rate of a pound or two a week.

Q: What is the lowest number of calories I need each day for good health?

A: Calories are the measure of energy inherent in food only. They bear no relation to the vitamins, minerals and other materials the body needs. That is the reason diets based on low caloric content only are dangerous. Each person's caloric needs are different. One housewife with three little children and doing all of her own work may need 2,800 calories. Another woman, also with three little children but with servants to help her, may find 1,800 calories too many. The woman who studies a calorie chart and designs her own reducing diet by cutting out all foods with high caloric value is asking for trouble, because there are several foods of high caloric content that are essential for health.

Q: What is the proper relation between height and weight? For example, what should a woman five feet tall and thirty years old weigh?

A: Many people make the mistake of applying the standard Height and Weight Tables to themselves. Two different women, both five feet tall, might weigh 100 pounds and 115 pounds respectively, and yet both be at the proper weight, and carrying the same amount of body fat. In this example, one will have small bones and the other a very heavy bone structure, so there can be no arbitrary rules about what you should weigh.

Q: What percentage of gain between the ages of 25 and 45 is normal?

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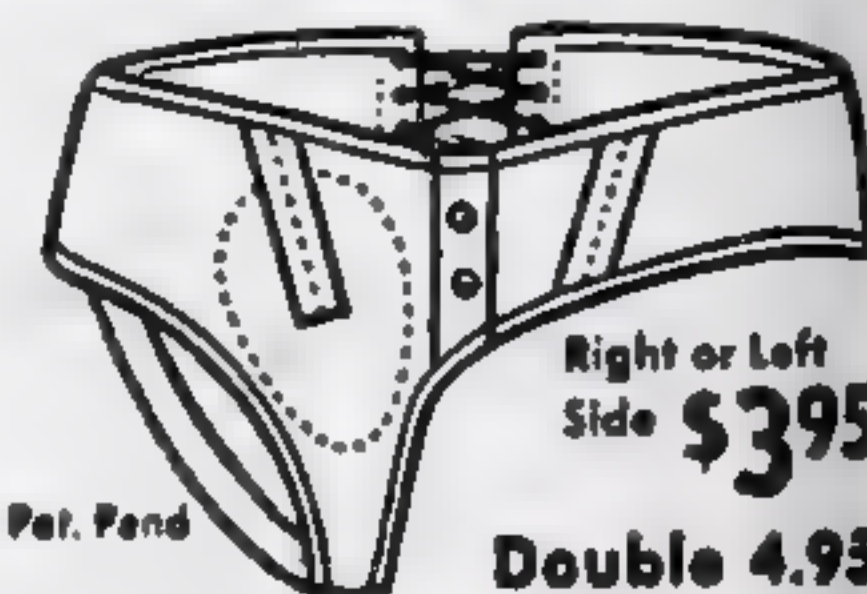
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A: We are inclined to think that the healthiest people do not put on any extra weight in their middle years. Those people whose weight does not increase substantially as they grow older have a longer life expectancy than those who become stout, if they are otherwise in good health.

Q: If I am on a proper reducing diet will I lose about a quarter of a pound every day?

A: No. When you begin any carefully calculated reducing diet, you will lose quickly the first few days, usually, and then level off. Your weight may stay the same for several days and then take a decided drop. There is usually a gain of several pounds during the menstrual cycle. It is normal, and it will go in a few days. Therefore, to estimate your real rate of reduction, check your weight at two-week intervals.

Q: What is the effect of alcohol on weight?

A: Alcohol has 210 calories to the ounce. It has no food value, so it builds only body fat, not needed tissue. If you take a cocktail, highball or beer to give you courage to face another meal without rich sauces, you have not aided your planned reducing program. In many cases, there will be more fat-building elements in the cocktails than in the food you will deny yourself at the table.

Q: What are the most important rules about reducing?

A: Probably the most important first step is to start eating three meals a day at regular times. A great many overweight people skip breakfast with a mistaken idea that they will lose weight by doing so. This is not true. The body needs seven different varieties of foods, and needs them at regular intervals.

Q: If I cut down on water or other liquids, will I lose weight?

WOMAN'S FIRST RIGHT . . .

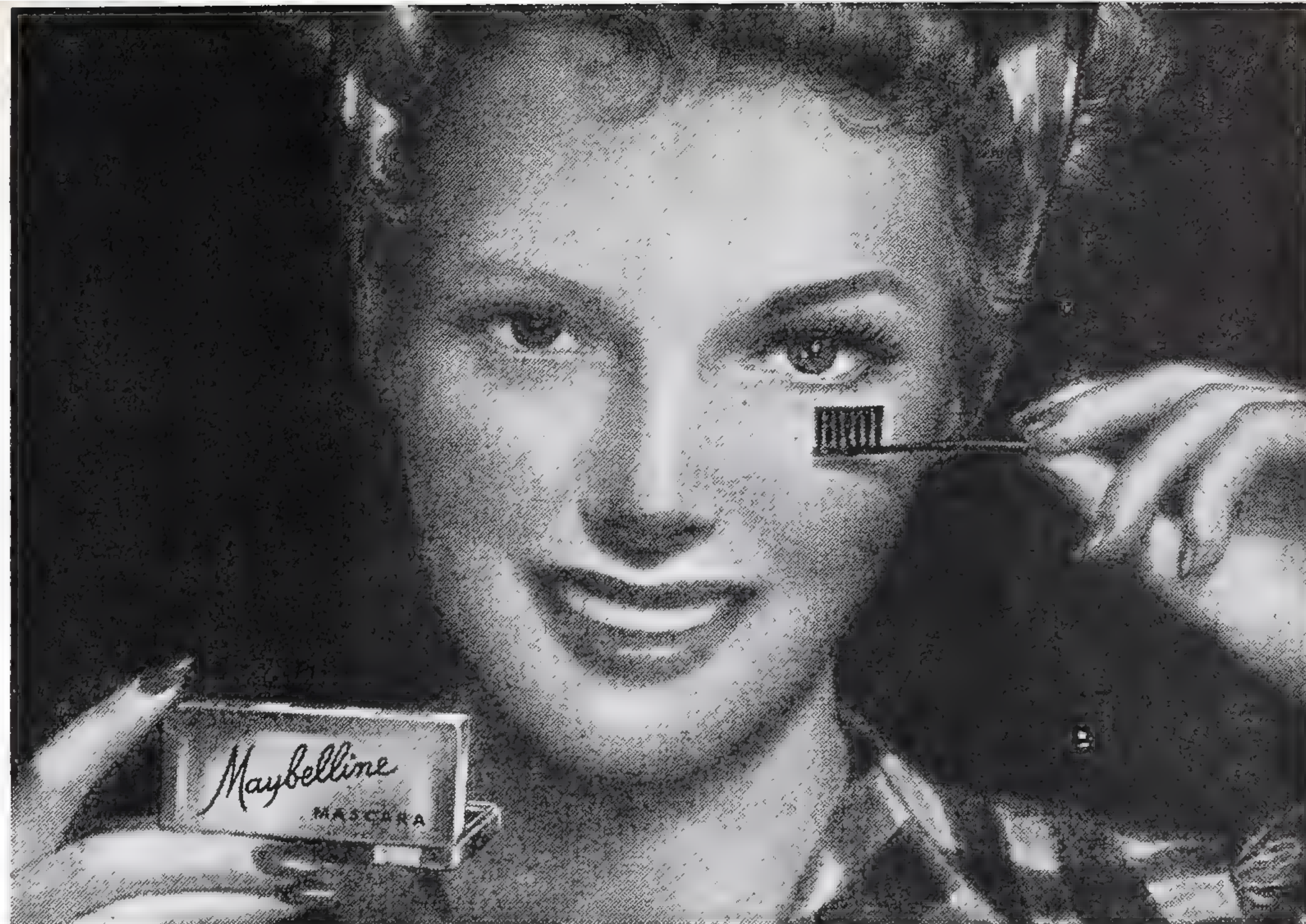
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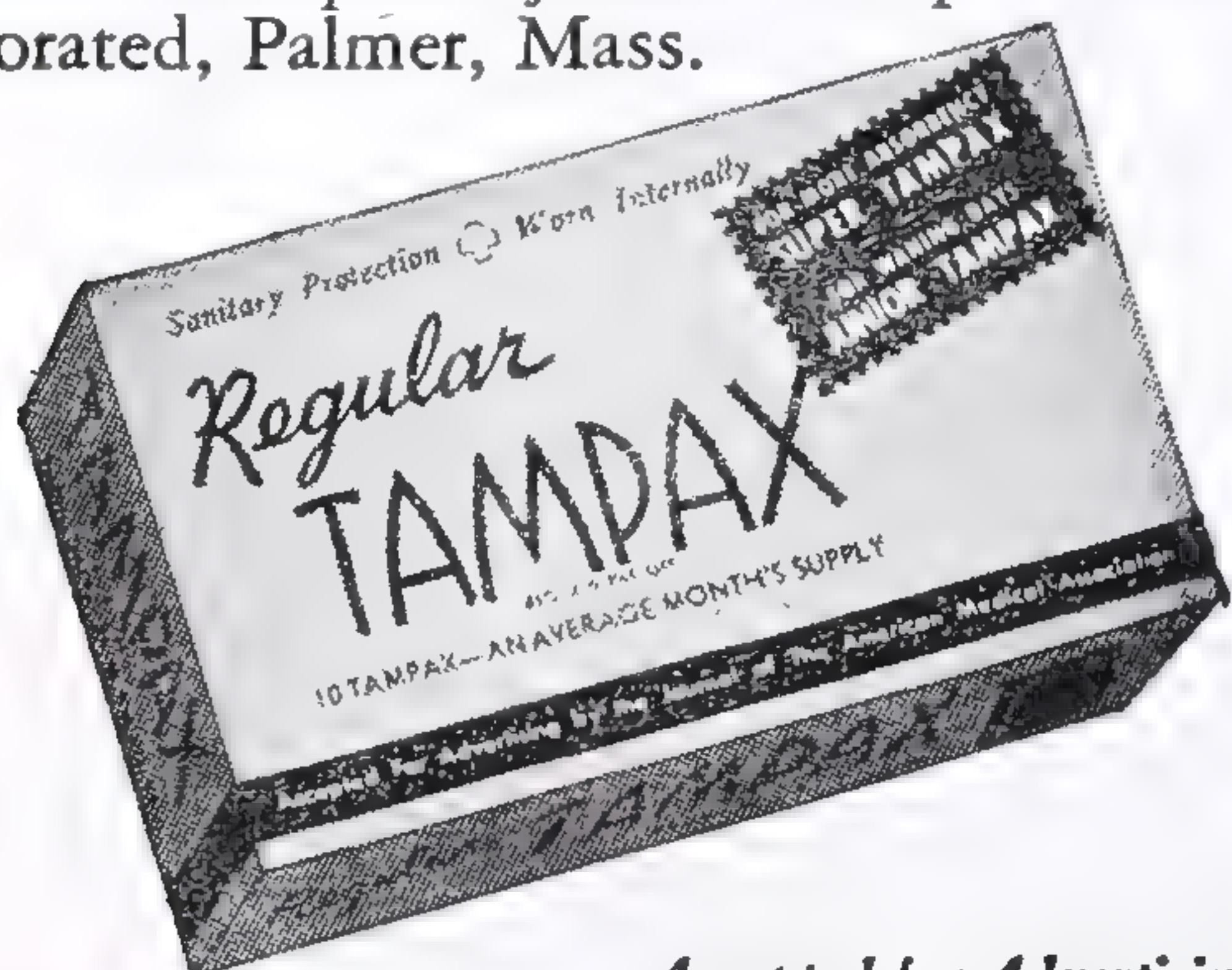
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A: Yes, but only temporarily, and it will be bad for you. You will not be losing fat, and you can interfere seriously with your elimination processes by cutting down on liquids. The normal person needs six to eight glasses of water every day. If you cut down on water, you only slow up the benefits of your diet.

Johns Hopkins Hospital, it must be reported, has no one reducing diet that all individuals may follow. "It is against all of our theory and practice to think in terms of blanket diets," says Miss Janette Carlsen, Dietitian in Charge. "Each patient is an individual and so each diet is individual. We prepare a great many reducing diets, but only after the doctors have completed examination, and only on their recommendation. And after an interview in the Food Clinic with the patient."

GENERAL RULES FOR THE OVERWEIGHT

Eat three meals a day at regular intervals. Drink six to eight glasses of water every day, one or two on arising, the rest between meals. Sleep seven to nine hours a night.

Eat some of the foods from each of the Basic Seven lists each day.

Eat all you want of the vegetables in Group One, with the exception of peas and sweet potatoes. If you cook these vegetables, use only clear salted water or bouillon made from cubes. Do not use creamed sauces or salad dressings containing fat.

Eat all you want of Group Two.

Eat all you want of the vegetables in Group Three, cutting down on artichokes, corn, parsnips, potatoes and sweet potatoes. These vegetables need not be eliminated entirely, but concentrate on the others. Eat only the fresh fruits in Group Three, or canned fruits packed in water without sugar. Cut out avocados.

Do not cut down on Group Four. A pint of milk a day, or its equivalent, is needed in every normal diet. Cut out the ice cream only because of its sugar content.

In Group Five, eat only the lean parts of meats. Fat that you can see should be cut off. Meats may be cooked in any fashion except fried. Cut down on dried peas, beans and nuts. These need not be eliminated, but concentrate on lean meats. Do not skip eggs. Eat at least four a week cooked in any fashion except fried, unless you use your butter allowance for this purpose.

Cut down on Group Six, but have some whole-grain, enriched or restored bread or cereal every day.

Group Seven: If you are in the habit of eating a great deal of butter, cut down, but take at least a tablespoon every day.

Cut out Group Eight entirely. This is the real crux of the reducing diet. The sweets, refined starches and fats in this group build mainly fat. Cut out catsups, chili sauces, pickles (except dill), olives, soft drinks, beer, wine and alcoholic drinks of any kind.

If you miss sweets, saccharine tablets may be used to sweeten foods, but it is better not to cook it since cooking makes saccharine bitter.

Black coffee, clear tea (no sugar), water, salt, pepper, vinegar, spices and clear meat broth from which the fat has been skimmed may be used as much as you like.

If you are hungry between meals, you may take a cup of tea, bouillon made with cubes, unsweetened fruit juice, or as much as you like of carrot sticks or any other raw vegetable.

If you are in the habit of eating something just before going to bed, you may skip one of the Basic Seven foods during the day and eat it then.

If you are losing more than two pounds a week, you are reducing the *quantity* of food too much.

Do not go on any diet without consulting your doctor if you are greatly overweight or have any organic disorder or any other ailment.

THE END

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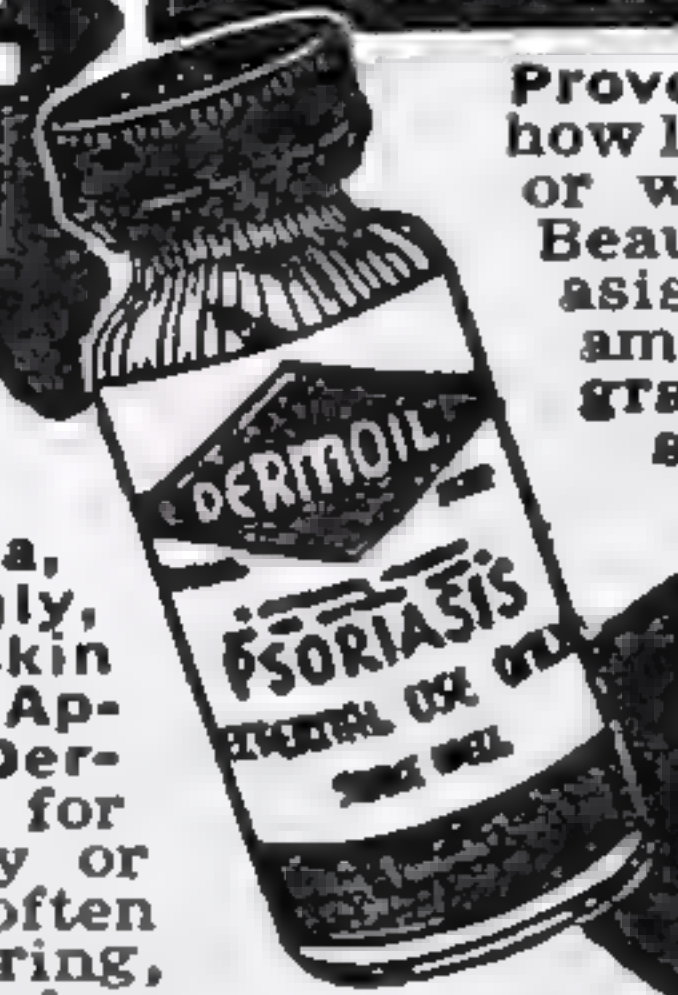
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Basic Seven Foods Diet

(Continued from page 44)

(The Basic Seven Foods give energy and protect health. The foods in the following group supply energy, mainly. In the normal diet, the foods listed below may be eaten in addition to the Basic Seven foods—but not in place of them. If you are living chiefly on foods listed below and are skipping any one of the Basic Seven foods, you are living on a sub-normal diet.)

Group Eight:

Bacon Drippings, Lard and other shortenings.

Mutton fat, Poultry fat.

Salad dressings, Salad oils.

Salt pork, Fat back, Suet.

Honey, Jams, Jellies. Molasses, Preserves, Syrup, Sorghum.

Cornmeal (degerminated), Cornstarch, Hominy grits.

Macaroni, Noodles, Rice (white), Spaghetti.

Unenriched crackers, White bread and rolls, White flour, Cakes.

Candy, Chocolate, Cocoa, Cookies, Pastries, Sugar, other sweets.

THE END

I Took the Hollywood Diet

(Continued from page 43) I did not catch cold and many members of my company did.

Another thing. When I finish work I go to the gymnasium where I take a course of exercises designed to both relax me and improve my figure. After the nervous tension of a studio day, these exercises relax me and relieve my fatigue. So, I enjoy dinner that much more.

I find a lukewarm bath after my exercise, particularly if I'm going out for dinner, makes me feel luxurious. I've tried dozens of scents in bath oils and have finally settled on carnation as my favorite. Bath oil, which keeps skin from becoming too dry, is especially helpful during winter months.

Lately, it seems to me, there's a growing tendency everywhere to have mid-afternoon snacks. In the studios, the actors, grips, props, hairdressers, take time out for soft drinks, coffee or ice cream. This, I think, is a bad habit, a fatal habit, certainly, if you are trying to reduce. I've disciplined myself not to indulge in these snacks. But, sometimes, I'll admit, I invest a dime in the apple machine.

I've learned it's fun to be healthy.

THE END

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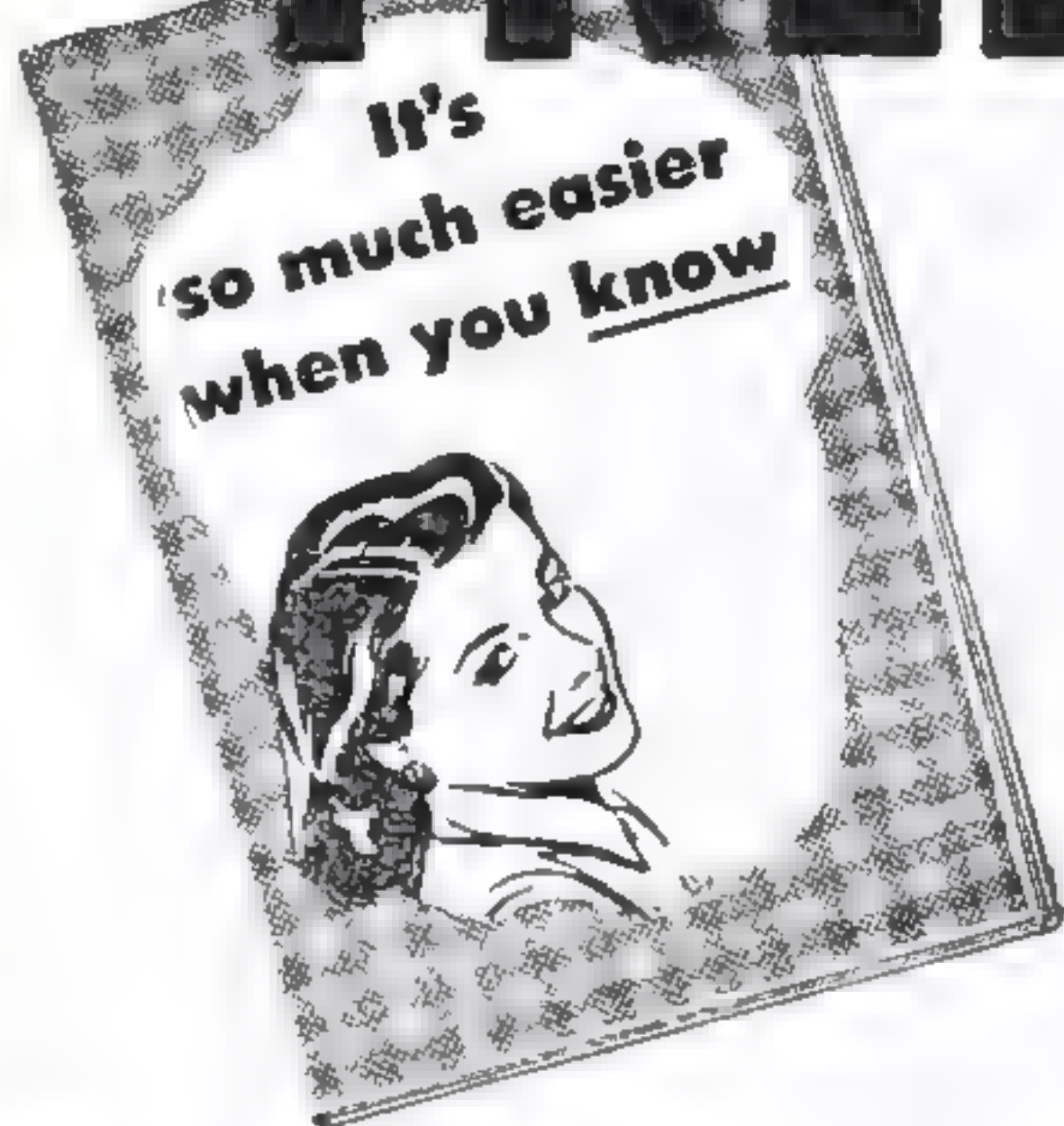
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Shadow Stage

(Continued from page 29)

✓½ (F) Our Very Own (Goldwyn)

SHOULD parents reveal or conceal a child's adoption, is the question posed here. It introduces temporary tragedy into the happy Macaulay household.

Ann Blyth gets the shock of her lovely young life when her spiteful younger sister, Joan Evans, blurts out that "mother" Jane Wyatt and "father" Donald Cook took Ann in as a baby. Stumbling upon this skeleton in the family closet, Joan makes use of it when Ann scolds her for flirting with boy friend Farley Granger. And Farley, it must be admitted, is something to fight over.

The role of designing female is quite a switch for Joan, who was innocence personified in "Roseanna McCoy." Although she puts over the part, this is chiefly Ann's picture. Ann Dvorak makes the most of her role, that of a woman anxious to bury the past; Natalie Wood is fine as the family brat and newcomer Phyllis Kirk is a delectable dish as Ann's poor-little-rich girl friend.

Your Reviewer Says: Teen-age heartache.

✓✓ (F) Mother Didn't Tell Me (Twentieth Century-Fox)

THE problems of a doctor's wife are amusingly related in a romantic comedy teaming Dorothy McGuire and William Lundigan. Taken from Mary Bard's book, "The Doctor Wears Three Faces," it tells how a sweet young schemer sets her cap for a handsome medico, lands him in no time flat, and naively dreams of a story-book future together.

McGuire is chock-full of charm as the girl who discovers the drawbacks of marriage to a busy medical man. Lundigan (previously a physician in "Pinky") is mighty attractive as the chap who makes his patient's pulse beat faster. These two hold your interest in a story which isn't very strong but is delightfully done.

June Havoc, Gary Merrill, Joyce MacKenzie and Leif Erickson are all in there pitching along with Jessie Royce Landis as a meddling mother-in-law.

Your Reviewer Says: A chucklesome affair.

✓ (F) The Nevadan (Columbia)

NEVADA'S rugged hills are the Cinecolor setting for a rough-'n'-ready outdoor drama starring Randy Scott.

With stubborn persistence Scott trails outlaw Forrest Tucker, wanted for stealing a fortune in gold. Whether Scott is really a fugitive from the law, as he claims, or one of its minions, is not revealed until practically the end of the picture. There's lots of fancy shootin' with Randy demonstrating that, even if he is no young buckaroo, he can still pull a trigger and ride a horse with the best of 'em.

Tucker gives a good account of himself as a burly badman and Dorothy Malone spiritedly portrays the feminine foil. Frank Faylen and George Macready are in this, too, as an unscrupulous pair.

Your Reviewer Says: Sluggin' and pluggin'.

(F) Pioneer Marshal (Republic)

DON'T let Monte Hale's friendly smile fool you. He can be plenty tough with a lowdown viper like Roy Barcroft or his ruthless boss, Damian O'Flynn. Monte gets his chance to prove it when he invades their town, which serves as a handy sanctuary for the West's worst criminals.

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Marshals are mighty unpopular hombres here but, fortunately, Monte has a good friend in old-timer Paul Hurst.

Nan Leslie and Myron Healey are also part of this machine-made Western, which has its quota of gun and fist fights.

Your Reviewer Says: Junior may go for it.

✓ (F) The Great Rupert (Pal-Eagle Lion)

IMAGINE Jimmy Durante sharing billing with a squirrel! But then *Rupert*, who can dance the highland fling, is no ordinary squirrel. His trainer, Jim Conlin, unable to book the act, bids Rupert a fond farewell and makes for the nearest park bench. Ex-vaudevillian Durante, his demure young daughter, Terry Moore, and his for-better-or-for-worse wife, Queenie Smith, move into the hovel in which Conlin and his accomplished pet had been living. Landlord Frank Orth is an old skinflint but he has a good-looking son, Tom Drake, who promptly takes a shine to Terry.

How the lives of these people are turned topsy-turvy by *Rupert* makes for a chirpy little comedy designed for the family trade. Don't, however, expect to see the old boisterous Durante strutting his stuff, for Jimmy, although still jolly and smiling, has toned down considerably.

Your Reviewer Says: Durante goes mellow.

✓ (F) The Iroquois Trail (Reliance-UA)

SAVAGE is the word for this story of skulduggery and bloodshed taken from James Fenimore Cooper's "Leather Stocking Tales." The picture dwells upon the desperate fighting 'twixt English and French with various Indian tribes participating.

George Montgomery gets involved when his young brother, a scout for the British, is shot down and robbed of an important dispatch. George seeks out the dastardly killers, who have made it appear that the lead boy was a spy for the French. The plot becomes complicated, but the important thing to remember is that Montgomery is trying to help the British even if they won't believe him. However, beautiful Brenda Marshall, betrothed to English officer Glenn Langan, is inclined to listen. There's a skulking redman who is the real villain in the piece. As played by

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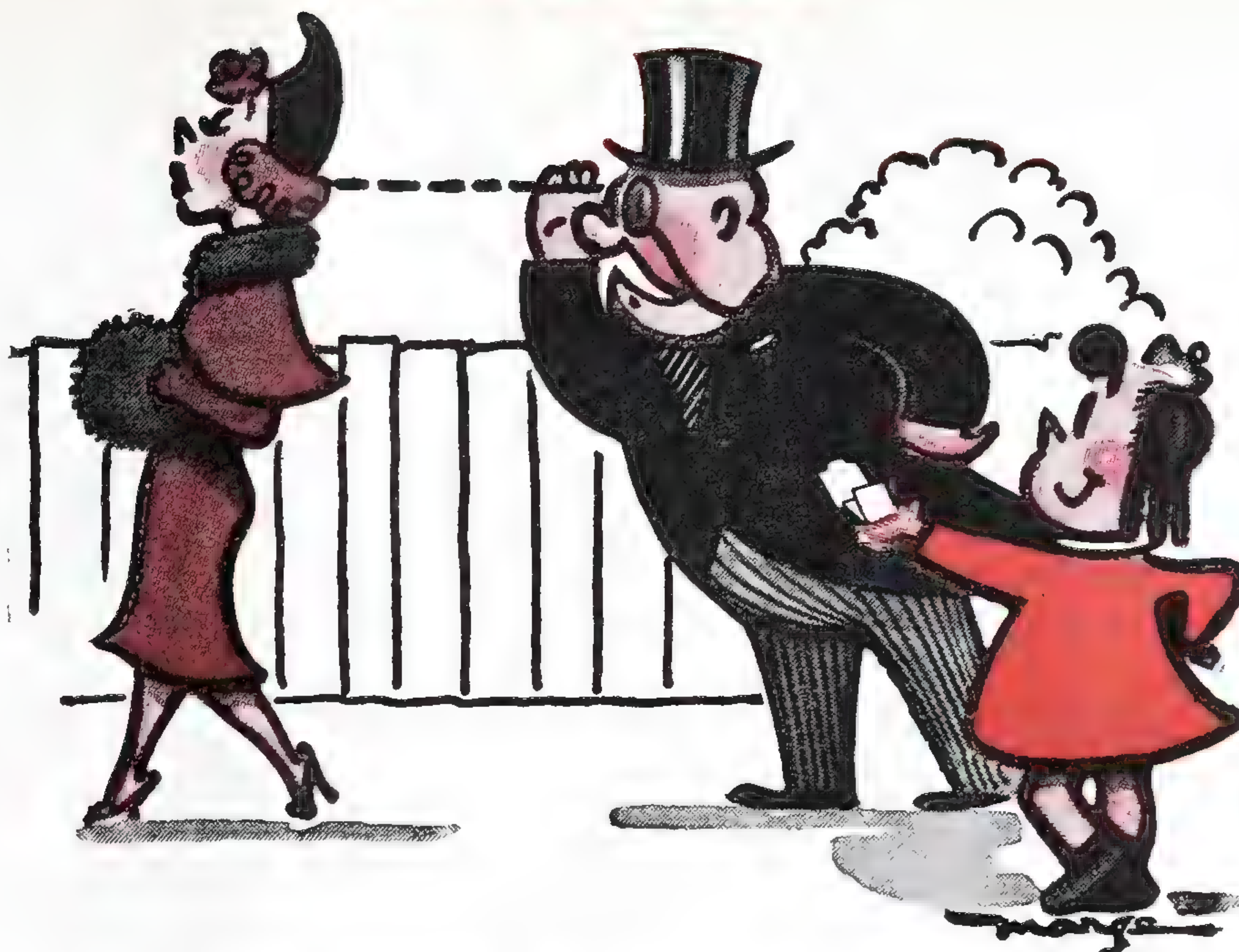
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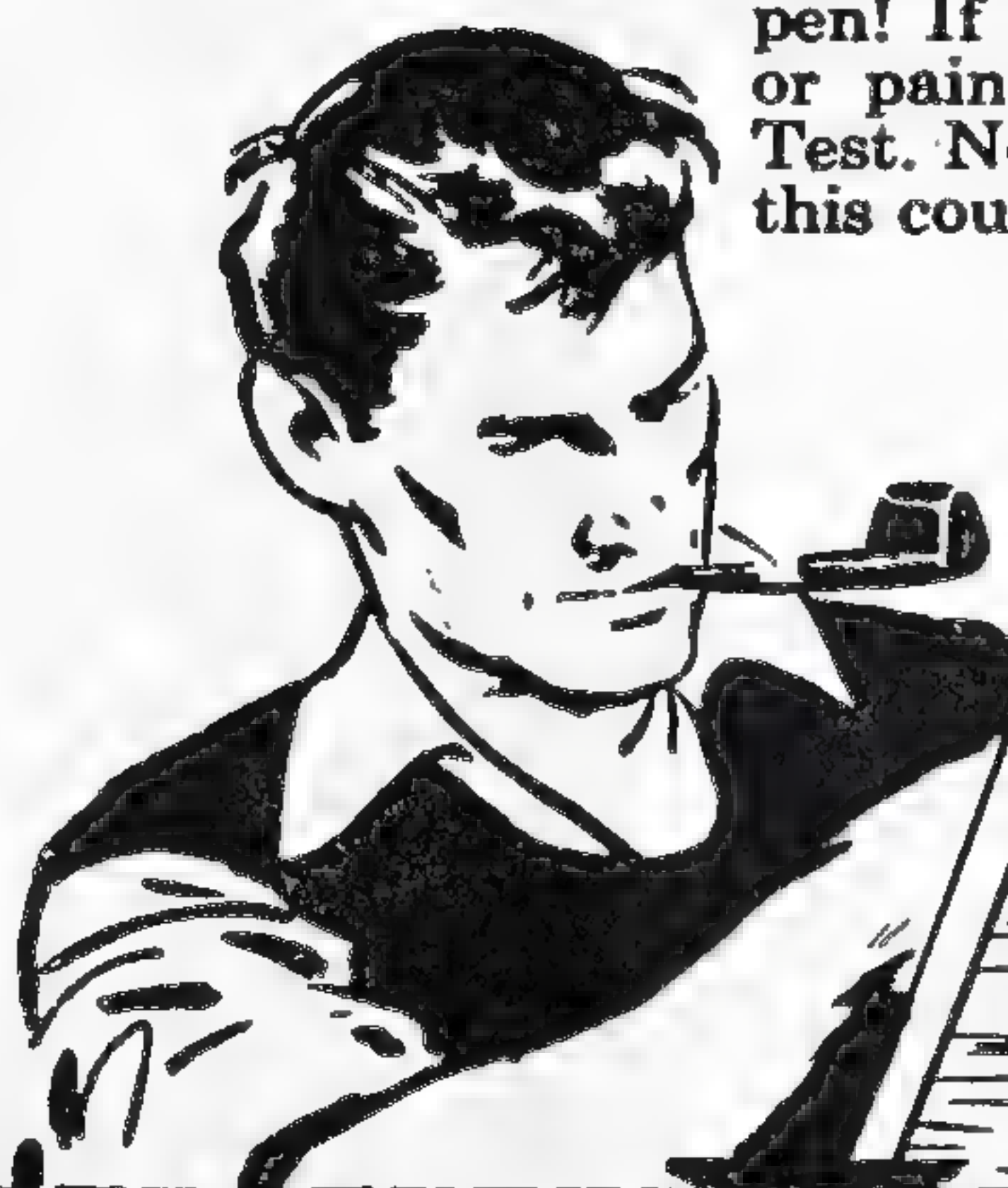
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Your Reviewer Says: Rousing Indian yarn.

✓ (F) Buccaneer's Girl (Universal-International)

WHEREVER Yvonne De Carlo goes, trouble seems to follow. She's that kind of a gal.

Yvonne plays, with relish, a stowaway on a sailing ship, which is raided by pirates. Their leader, Phillip Friend, stands out as a dashing buccaneer, capable of stealing any girl's heart. It turns out he's something of a Robin Hood, robbing rich ship owners so that the sailors of New Orleans can buy their own vessels. On land, Friend is a respected citizen engaged to wed the governor's pretty niece, Andrea King. One word from Yvonne, and his true identity will be known.

Told in Technicolor, this rigmarole of love and intrigue permits De Carlo to wear plunging necklines, sing three slightly naughty songs, make eyes at all the boys and, in general, behave like a hoyden with nary an inhibition. A notable cast includes Robert Douglas, Jay C. Flippen, Elsa Lanchester, Henry Daniell.

Your Reviewer Says: Piracy 'n passion.

(A) The Gay Lady (Rank-Eagle Lion)

CUPID wears a monocle, sports an English accent and is dressed to kill in this Technicolor travesty on nineteenth-century manners and morals. A satire which cries for the pen of an Oscar Wilde, it's a trivial little tale revolving around a Gaiety Girl and her two admirers from completely different social circles.

Jean Kent caricatures her part, cooing like a dove one moment, screeching like a fishwife the next. As her aristocratic suitor, who knows his way around stage doors, James Donald combines wolfishness with gentility. Andrew Crawford is convincingly commonplace as a young balloon pilot in love with Jean. Lana Morris and Bill Owen are featured to advantage as theatrical friends.

This is an extravagant attempt to amuse you that doesn't quite come off.

Your Reviewer Says: Ultra-British humor.

(F) Bells of Coronado (Republic)

POSING as an unemployed cowhand, trouble-shooter Roy Rogers tackles a gang of hijackers out to steal ore from a uranium mine. Roy has to look sharp because these boys will stop at nothing.

There's plenty of racin' and chasin' in this hoss opera in Trucolor. As usual, Dale Evans is the romantic interest while Pat Brady makes with the jokes. Grant Withers, Leo Cleary and Clifton Young are part and parcel of the shenanigans. And Foy Willing and the Riders of the Purple Sage top it all off with a couple of cowboy ballads.

Your Reviewer Says: Standard slugfest.

✓✓ (A) The Third Man (Korda-Selznick)

THIS superior melodrama, set in postwar Vienna, is smoothly directed and acted. Touches of humor and gay background music offset the sinister action.

Joseph Cotten turns in a clear-cut portrayal of an American writer in danger of his life when he questions the "accidental death" of his old friend, Orson Welles. Convinced that Welles was deliberately murdered, as a result of black market operations, Cotten enlists the help of Orson's actress-sweetheart, Valli. The

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suspense builds up to a smashing climax when the identity of the third man, who allegedly witnessed Orson's death, is revealed, and a mad chase along Vienna's sewers follows.

Valli is alluring as a lost lady leading a precarious existence; Welles comes through with a typical Orsenesque performance; Trevor Howard clicks as an alert British military police chief.

Your Reviewer Says: A topnotch thriller.

✓ 1/2 (F) Key to the City (M-G-M)

BRAWNY Clark Gable and ladylike Loretta Young. There's a twosome for you, and how they do cut up in this daffy comedy about love and politics!

An ex-longshoreman, Clark is mayor of a Western city. A conscientious career gal, Loretta is mayor of a New England town. They meet at a convention in San Francisco and soon they are knee-deep in a series of scandalous episodes. Despite a sly innuendo thrown in here and there, the humor isn't exactly subtle.

Gable is delightfully direct, Loretta at once dainty and dignified. Spirited performances are contributed by Frank Morgan, Marilyn Maxwell, Raymond Burr, James Gleason and Lewis Stone.

Your Reviewer Says: It's a giggle-getter.

✓ (F) Outside the Wall (Universal-International)

IT TAKES a crook to catch a crook. How he does it makes for an exciting movie.

As an ex-convict, who has just finished a fifteen-year stretch for murder and finds the outside world a strange threatening place, Richard Basehart invites sympathy. He really wants to go straight but between money-mad Marilyn Maxwell and ex-prison pal John Hoyt, he's practically licked before he starts. Besides, there's Hoyt's designing ex-wife, Signe Hasso, and her mobster playmates. They are sure Basehart knows where a hot million is hidden and they mean to find out.

Basehart would be lots safer back in prison but pretty Dorothy Hart provides as good a reason as any for staying outside the wall.

Your Reviewer Says: For thrill seekers.

✓ (A) The Sundowners (LeMay-Templeton-Eagle Lion)

TERROR rides the range in this Technicolor Western of cattlemen versus rustlers in the Lone Star State. The action never lags for a moment even if the motives are not entirely clear.

Robert Preston colorfully portrays *Kid Wichita*, a lusty laughing fellow who takes pleasure in plugging folks. He gets his chance when his stalwart brother-rancher,



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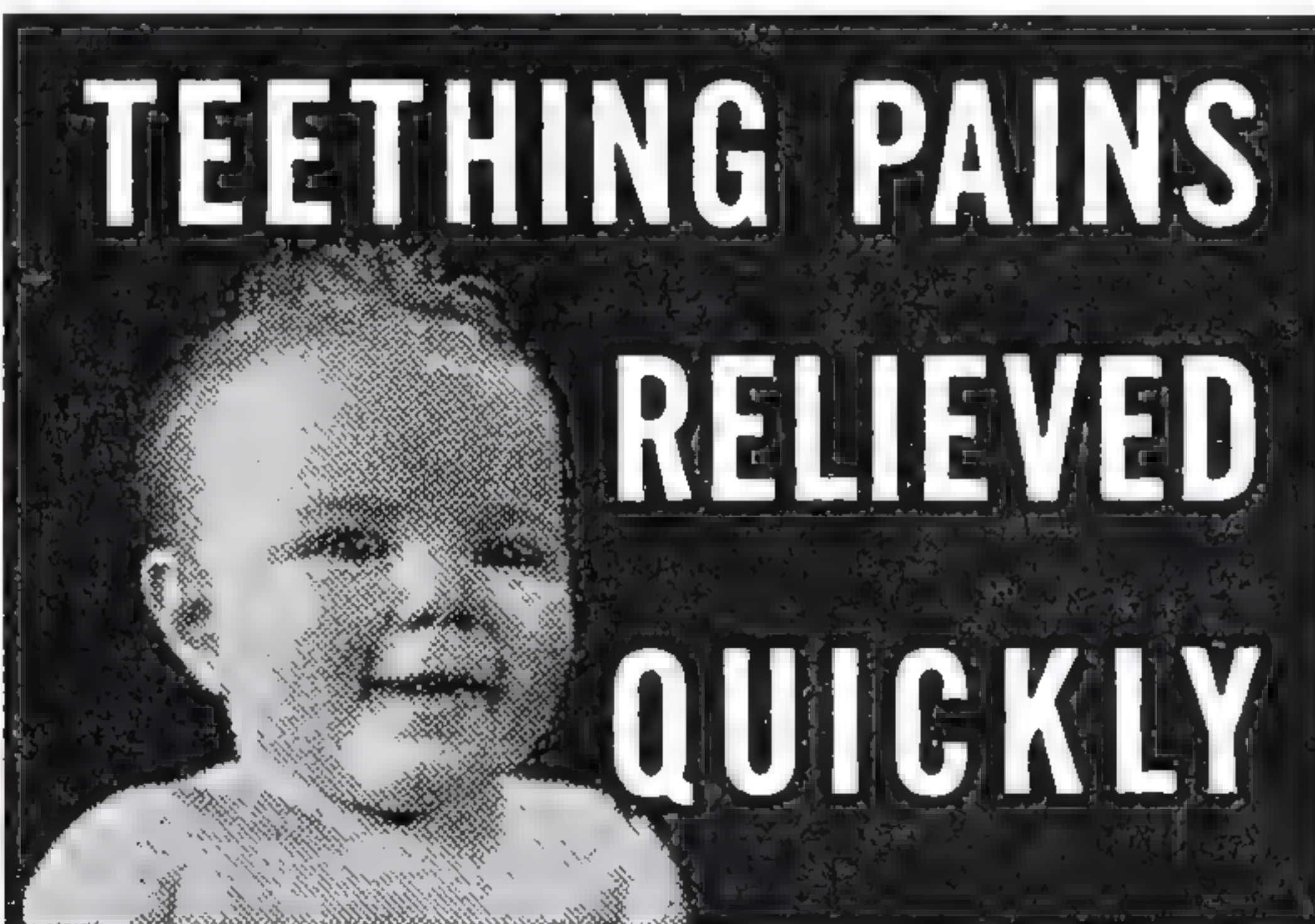
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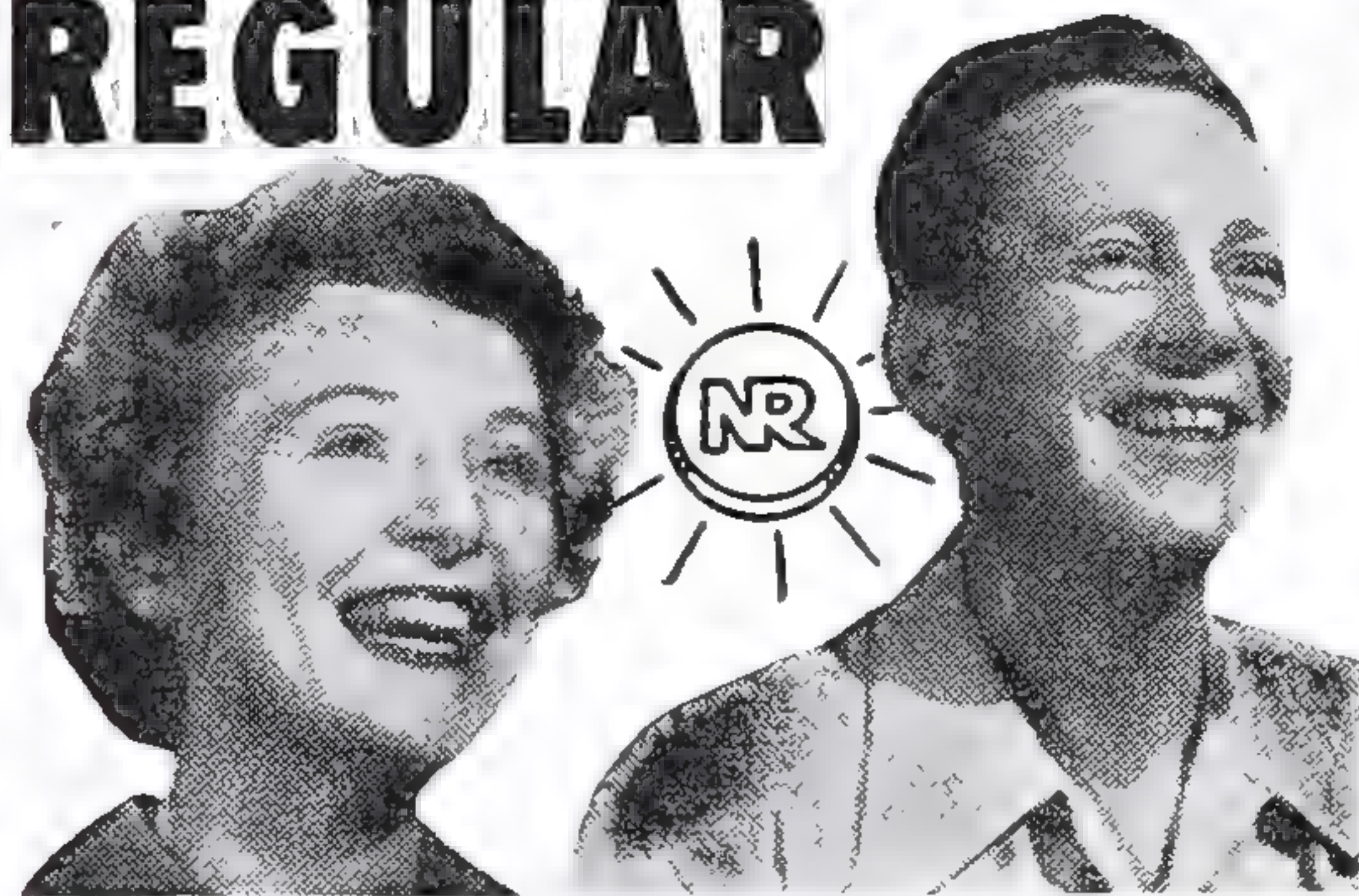
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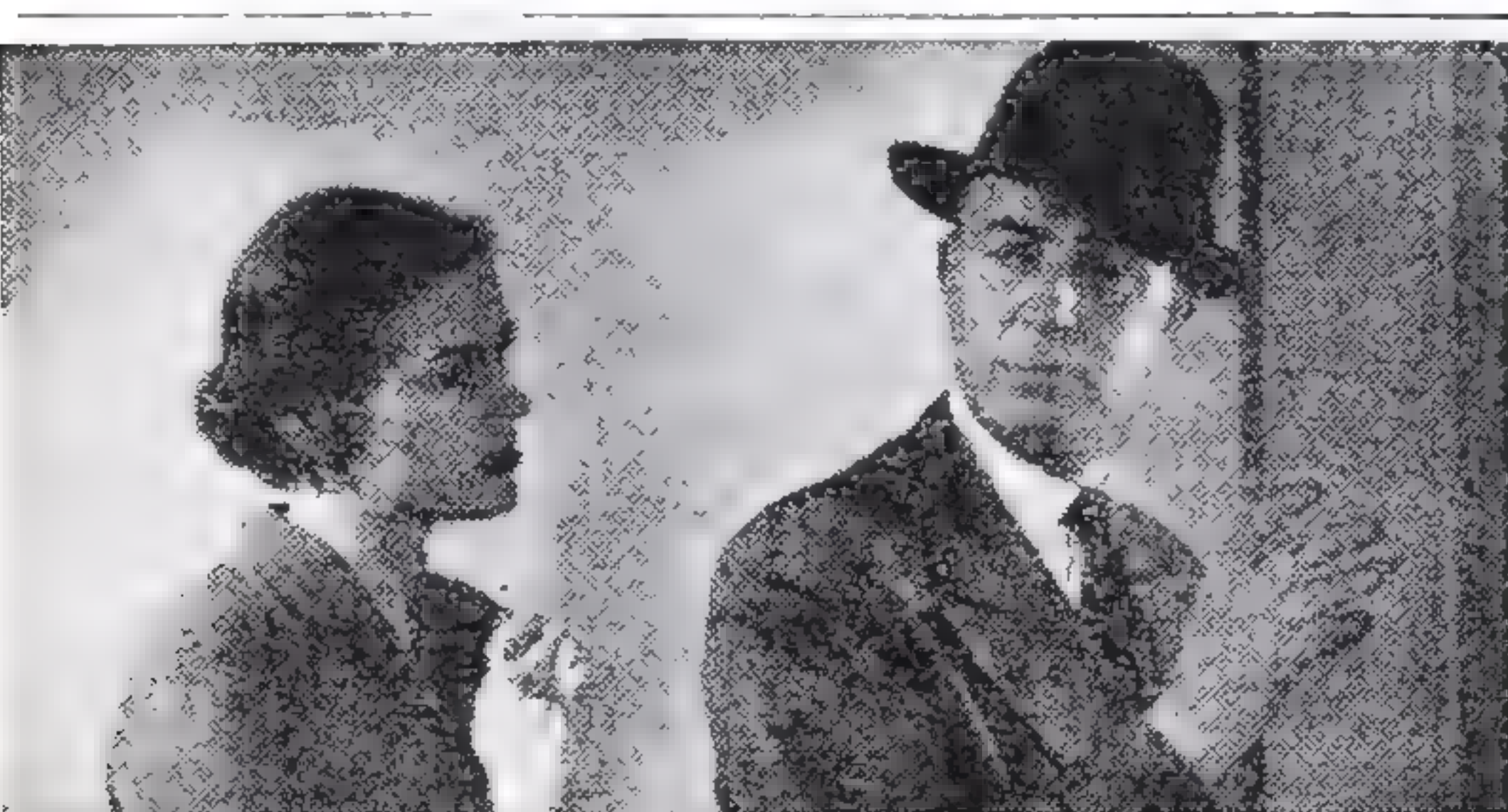
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Robert Sterling, tangles with thieving neighbors. The picture introduces John Barrymore Jr., a lean blue-eyed lad who turns in a credible job. Cathy Downs provides a decorative note as the prairie flower who catches Preston's eye, but obviously prefers Sterling.

Chill Wills plays a picturesque character effectively; John Litel is satisfactory as a law-abiding citizen.

Your Reviewer Says: Really rugged.

✓✓ (A) Black Hand (M-G-M)

ALL the violence of an exploding bomb is contained in this chronicle of crime. A taut realistic melodrama, it records the history of the Black Hand, which operated in New York's Italian section around 1908. Made up of Italy's worst criminals, this blackmailing band preyed upon helpless shopkeepers who yielded to their demands or paid the penalty.

Seeking revenge for the murder of his father, Gene Kelly starts a one-man crusade to wipe out these dreaded gangsters. It looks like a lost cause until he enlists the aid of detective J. Carrol Naish. Kelly and Naish deliver attention-attracting performances, receiving substantial support from newcomer Teresa Celli as Gene's sympathetic sweetheart and Marc Lawrence as the plug-ugly leader of the Black Hand.

Your Reviewer Says: A tale of terror.

✓ (F) Mule Train (Columbia)

GENE AUTRY'S latest is a fast-paced Western enlivened by gun fight, fist-cuffs and a fine rendition of the popular song, "Mule Train."

Autry invites trouble when he rushes to the rescue of his prospector-pals, Pat Buttram and John Miljan, owners of valuable cement land. When a crooked contractor, seeking a contract to build a dam, contests their right to the land, it's every man for himself. At which point sheriff Sheila Ryan, a gal with lots of glamour and gumption, inserts herself into the argument. How could she know that Autry is actually a marshal with a reputation for getting his man—or his woman!

It adds up to an acceptable outdoor opus for Western fans.

Your Reviewer Says: Scrappy, snappy action.

✓✓ (F) Guilty of Treason (Wrather-Golden-Eagle Lion)

INSPIRED by the real-life story of Cardinal Mindszenty's trial, which attracted world-wide attention, this is at once a



When knights were bold: John Derek as the Earl of Huntington, Robin Hood's son, woos Marianna (Diana Lynn), King John's ward in "Rogues of Sherwood Forest"

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forceful drama and a movie with a mes-
sage. It stresses the importance of freedom
from tyranny at any cost.

As an American newspaperman who
witnesses the dramatic events leading to
the Cardinal's arrest by the Communists,
Paul Kelly is a standout. Charles Bick-
ford suggests the serenity, wisdom and
abiding faith of a Prince of the Church. A
secondary plot concerns the ill-starred ro-
mance between a patriotic Hungarian
schoolteacher and a stiff-necked Russian
officer. Bonita Granville is sympathetic as
the teacher while Richard Derr resembles,
of all people, Danny Kaye.

Altogether, it's a thought-provoking pic-
ture deserving your attention.

Your Reviewer Says: An arresting drama.

✓½ (F) **Never Fear**
(Young-Lupino-Eagle Lion)

POLIO is the theme of this emotion-
packed picture teaming romantic-look-
ing Keefe Brasselle and pert Sally Forrest.

The dread disease attacks Sally just as
she and Keefe are getting their first break
as a dance team. Keefe loyally sticks by
her side. Sally, however, succumbs to con-
flicting emotions which makes the road
back to recovery that much rougher.

Hugh O'Brian pleasingly portrays a
cheerful patient; Eve Miller is a lovelorn
secretary and Larry Dobkin makes a fine
doctor. Ida Lupino took time out from her
acting chores to serve as co-producer-
author and director.

Your Reviewer Says: Good human interest.

(A) **Barricade** (Warners)

VIOLENCE reaches a new high in this
shocking tale of man's inhumanity to
man. Portraying the most vicious villain of
this or any year, Raymond Massey is at his
sneeriest. He rules his desert mining camp
with relentless cruelty and the only reason
the men stand for it is because they are
desperate criminals wanted by the law.

Dane Clark and Ruth Roman are fugi-
tives from justice who meet, fall in love,
and plot ways and means to escape from
Massey's despotism. Robert Douglas walks
away with the acting honors as the one
decent character among this evil band of
thieves and murderers.

"Barricade" can scarcely be classified as
entertainment, dwelling as it does upon
depravity. If you are at all squeamish,
you'll find it hard to take.

Your Reviewer Says: Savage, sordid, grim.

Best Pictures of the Month

"D. O. A."

"The Third Man"

Best Performances of the Month

Phillip Friend in "Buccaneer's Girl"

Clark Gable, Loretta Young in
"Key to the City"

Dorothy McGuire, Bill Lundigan in
"Mother Didn't Tell Me"

Ginger Rogers in "Perfect Strangers"

Dan Dailey in "When Willie Comes
Marching Home"

Kirk Douglas, Hoagy Carmichael in
"Young Man with a Horn"

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3. THE GOLDEN FURY Marian Castle

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4. BRIEF GAUDY HOUR Margaret Campbell Barnes

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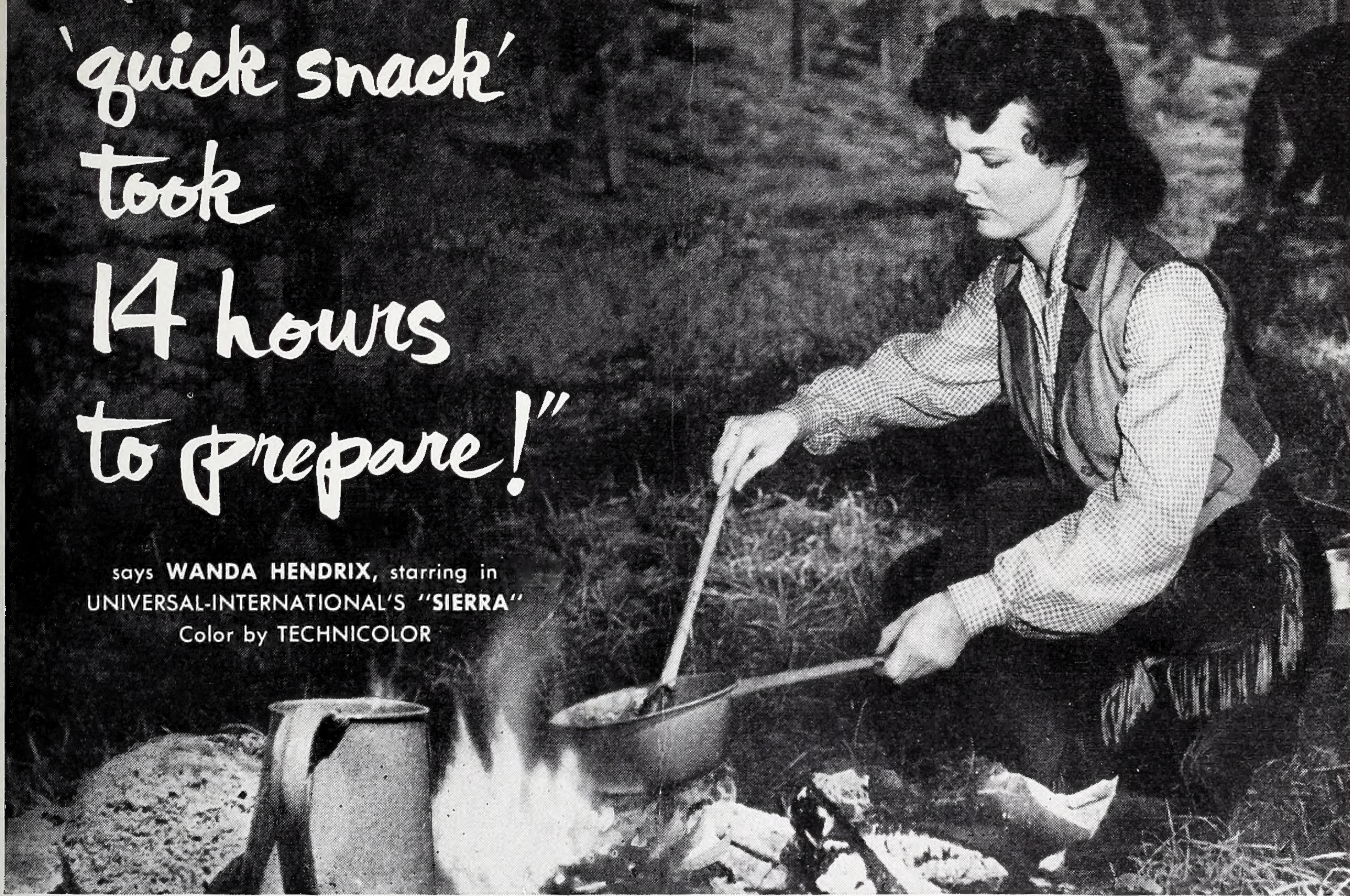
The author of *The Black Rose* tells this new tale of reckless daring and reckless love which moves from lusty old Montreal with its fur traders, priests and schemers, to rough and colorful old New Orleans.

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RASPING REINS nearly tore out my fingers in one scene...



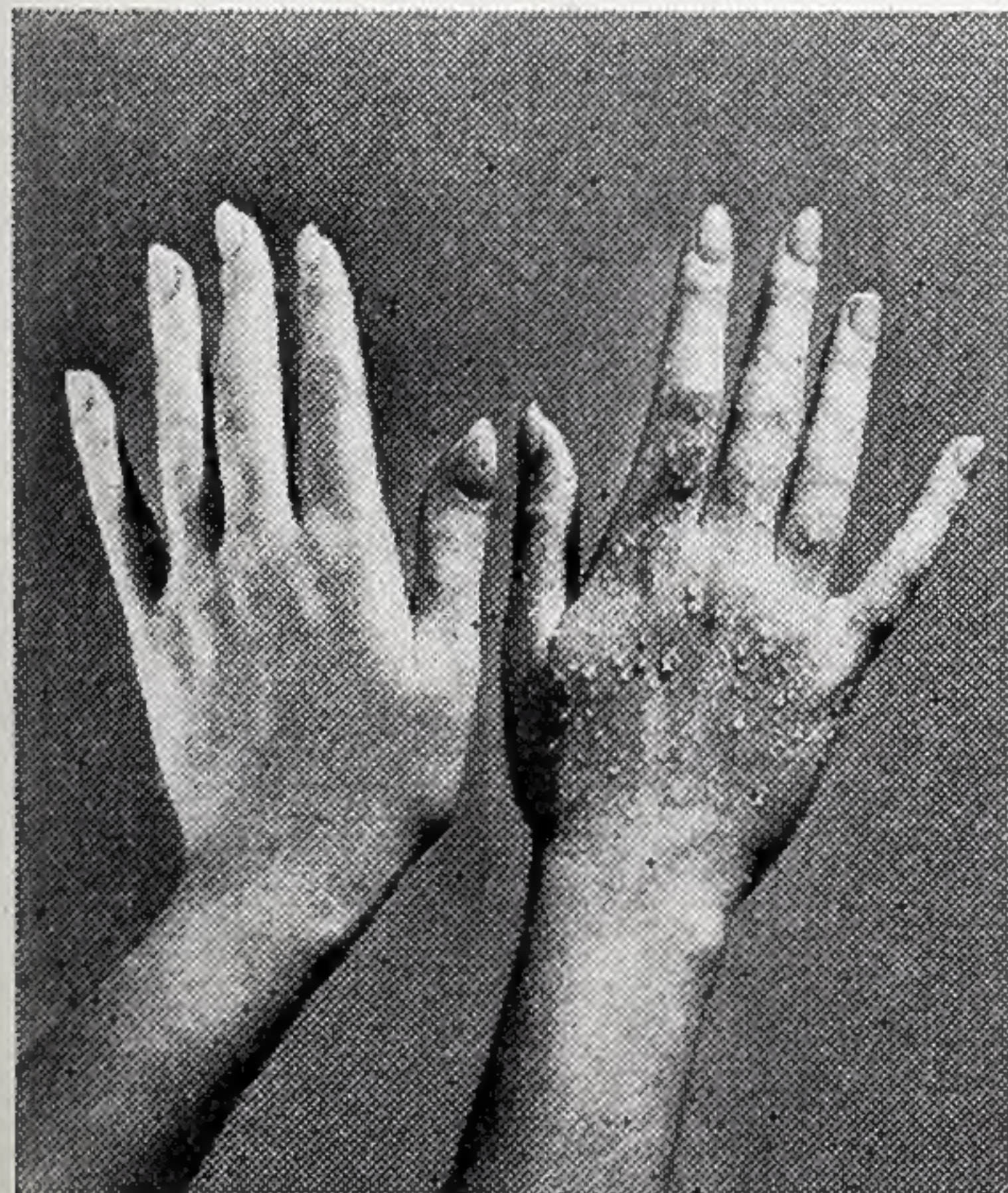
AND CLAWING through laurel was rough on my hands...



BUT JERGENS LOTION kept my hands "Screen-Perfect..."



SO THEY were lovely and appealing for romantic close-ups.



BEING A LIQUID, Jergens is absorbed by thirsty skin.

**CAN YOUR LOTION
OR HAND CREAM PASS
THIS "FILM TEST"?**

To soften, a lotion or cream should be absorbed by upper layers of skin. Jergens Lotion contains quickly-absorbed ingredients doctors recommend—no heavy oils that merely coat the skin. Proof? Water won't "bead" on hand smoothed with Jergens Lotion (left hand) as with a lotion or cream that leaves a heavy, oily film (right hand).

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than any other hand care
in the world
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USED by Hollywood stars 7 to 1 over other hand cares!



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